

Barnet Restyles Band To Help Fill Kenton's Gap

New York—Charlie Barnet has been revamping the style of his band, broadening its repertoire to fill, partially, the gap left by Stan Kenton's retirement yet continuing to cater to the dancers. In tackling the progressive jazz situation he intends to go all out in his delivery of the Kentonesque music, but generally to confine featuring this to whatever concert or "hall of music" dates he might play.

However, he'll retain and continue to build his regular dance library.

Charlie pointed out that he felt Kenton had too many restrictions and, like other progressive musicians who criticized those in the dance field for becoming too stereotyped in their music, was stereotyped in his own brand of music.

Different from Stan

Whereas Kenton flatly stated he'd not play any dance dates whatever, Barnet explains that he will "not make any rules as to where the band will or will not play. We'll play in any location or theater where an audience is gathered to hear or dance to modern jazz. Neither will we restrict our music to any one style. I'll never be guilty of playing stylized music."

If it's at all possible, Charlie says he hopes to play the best in bop and progressive music and also play other things, "even a waltz if it can be done in a new and interesting way."

Charlie contends that "too many walls have been built up by band leaders as to what constitutes progressive or advanced sounds in music. It's time these walls were broken down. Music cannot be narrowed down into definite categories and be called progressive."

Opens at Clique

Charlie opens at the Clique February 21, but it will not be that date that proves or disproves his point or brings out the draw of the band in the concert field as against the dance division.

His Carnival date, recently concluded, was hardly a criterion inasmuch as the place never did fully catch on as a name band ballroom. It will be the one-niters, concerts vs. ballrooms, to follow that will do this.

Biz Spurts; Orks Return To Road

New York—As January and its low ebb post-holiday period faded, musicians had an optimistic outlook what with a fast pickup in bookings and business.

Several bands that had been vacationing in Manhattan again took to the road, among them those of Sam Donahue, Larry Clinton, Gene Krupa, Eddy Duchin, Claude Thornhill, and Ray Anthony.

One band, however, that of Sonny Dunham, broke up following its run at Roseland but was to reorganize after a few weeks, with a return date set for the ballroom. Dunham's plans are to build an all-802 band.

Carolyn Grey Into Unshuttered Slapsy's

Hollywood—Singer Carolyn Grey late last month opened at Slapsy Maxie's when the club, after having been boarded up the latter part of 1948, reopened with comics Martin and Lewis and the Dick Stabile band.

Miss Grey just returned from an engagement in Las Vegas.

Hockasionally

New York—Three unemployed musicians put their instrument cases on end before them as they stepped to the bar at Charlie's tavern.

One was a trombone case, another a tenor sax, and the third a trumpet case. One of the trio indicated the latter and asked, "Shall we spend the little one first?"

Wald, Too, Gives Stan's Idea A Try

New York—Jerry Wald has built himself a new band which for all intents and purposes will try to carry on where Kenton finished.

While Jerry makes no such claims, his policy of presentation is a parallel of that outlined by Stan before he left for the coast and retirement.

All New Library

The Wald library, an all new book written by Walter (Gil) Fuller, Jimmy Jeuffre, Manny Albam, George Williams, and Jerry Mulligan, is based on the progressive theme.

It is aimed at jazz concertgoers and full-time listeners, such as are found at the Roost, Clique, Blue Note, Empire room, etc., and definitely is not styled for dancing.

"We'll not play any ballrooms or school dances," explained Jerry, repeating the sentiments of Stan before he left.

It is interesting to note that on one of Stan's last nights in New York, following his visit with Nicky Blair and Tom Rockwell in which he discussed the possibilities of changing the Carnival ballroom into a hall of jazz, he wound up in a long huddle with Wald and Charlie Barnet.

The session, in which Kenton outlined all his plans and dreams, and the other two enthusiastically agreed, lasted several hours.

Wald Adopts Plan

Wald lost little time in going all out to adopt the Kenton plan.

The Wald band in rehearsal had: trumpets—Dick Sherman, Dick Paul, Danny Vanelli; trombones—Bob Asher, Jack Torick, Ray Nowick; bass trombone—Eddie Fromm; altos—Sam Zittman, Hal McKusick; tenors—Marty Holmes, Frank Stuto; baritone—Johnny Haluko; piano—Dick Styles; drums—Dave Williams; bass—George Sirola. A trumpet screamer, conga drummer, bongos, and girl singer are to come.

Dailey Lines Up Name Orks

New York—Opening the year with an Art Mooney band that split its book between banjo-flavored *Four-Leaf Clover* style and moderate bop-flavored arrangements, Frank Dailey lined up a string of name attractions for his Meadowbrook in New Jersey to run for the next five months.

Having abandoned his original plan of last fall to feature an unknown or seminame band and concentrate on a long buildup, he's resorted to the policy with which he had greatest success for a long time.

Ray McKinley played over the holidays and now is set for a fast return engagement beginning next week, following Mooney's exit.

Mac will be succeeded by Charlie Spivak in late March. Plans beyond that are to bring in Frankie Carle, Sammy Kaye, and Jimmy Dorsey in that order.

Carle and Dorsey both would come almost directly from their Hotel Statler engagements. Dailey has contended that this parlay booking, with the Paramount or another Broadway house thrown in, as a means of hyping the name band business will stir up attention which would benefit all concerned.

Bopper Granz Raises Mercury's Temperature



New York—Danceable bop at last, is what JATP guardian Norman Granz calls the recordings made recently with tenorist Flip Phillips and altoist Charlie Parker, backed by Machito's Afro-Cuban band. Discs

were first in Mercury's new Afro-Cuban jazz series. Shown above are Phillips, Granz (on bongos), and part of Machito's unit. Granz will supervise Mercury's bop jazz hereafter.

Shaw 'Through With Dance Bands;' To Play Longhair

Rochester, N. Y.—Artie Shaw announced that he is definitely through with the dance band business and, henceforth, will concentrate on longhair concerts exclusively. In an interview in the *Democrat and Chronicle* following his appearance

with the Rochester symphony, Shaw outlined his future plans as consisting of "doing what I am doing right now. No, I don't intend to start a new band—now or in the future."

Asked about the musicianship of American pop bands, he is quoted as saying, "There are too many of the old guard trying to get by on past reputations."

A Good Feeling

Shaw, who has been studying longhair music on both clarinet and guitar in New York City for the last several months, feels good about deserting jazz.

"There is nothing strange about my forsaking swing jazz or what have you after so many years of playing it," said Artie. "There is more to music than *Stardust*. Any real musician, like any good painter or writer, can't be content to stand still and do the same thing over and over again."

"There have been some good things done by Gershwin and Porter, but in the main the stream of popular music has been polluted by trash."

Shaw has seen no trace of the jitterbugs he so soundly rapped some years ago, unless, like himself, they've grown up in music and taken to the symphony concerts.

"I have found that the audiences who regularly attend symphonic concerts are the same who turn out to hear me. There are very few persons out front who are popular band addicts attending their first serious music concert."

Slates More Symphs

Shaw is doing occasional guest appearances with symphony orchestras, the local spot being his first.

He is set for Kansas City, with Denver booked for March 1, and an appearance with the National Symphony at Carnegie hall, New York City, April 18. After that there's a possibility of a European tour.

As is inevitable in an interview these days, Shaw was asked his opinions of be-bop.

"I hate the categories we insist

upon fitting things into. I don't know what you mean by be-bop. If you mean the music played by Dizzy Gillespie and his group, that's fine music. It has a force and intensity of feeling."

Meanwhile, in Hollywood, the Bob Keene band, organized by Ace Hudkins and the butt of much controversy when Hudkins called it the Artie Shaw band, opened an extended weekend run at the Trianon in Southgate, early this month. Date was set by MCA.

McKinley Juggles Band For Newark

New York—Ray McKinley follows his Paramount run, playing the current week at the Adams theater, Newark. Having made several changes in personnel, Mac's band played the Paramount with this lineup:

Altos—Harvey Nevins, Sonny Salad; tenors—Bunny Bardach, Deane Kincaide; baritone—Leo Balandyk; trumpets—Joseph Ferrante, David Bowman, Bob Stiles; trombones; Vernon Friley, Irv Dinken, David Pitman; piano—Joseph Criberi; bass—John Chance; drums—Paul Kashian; vocals—Jeanne Friley, McKinley.

Kashian was in for the theater stint, after which the regular replacement for Arnold Manchester, Phil Failla, is slated to return.

Billy Shaw Agency Working With Bird

New York—Billy Shaw lost no time in opening his own booking agency following his retirement from the Gale setup.

Located in the RCA building, he opened operations with the Charlie Parker combo, Buddy De Franco, Miles Davis, and Milt Buckner, Lionel Hampton's former pianist who left a few months ago to form his own band.

Granz Overseer Of Mercury Bop

Chicago—Norman Granz, bereted and booted guardian of the *Jazz at the Philharmonic* concert troupes, will supervise all of Mercury records' bop jazz cuttings, under a new program planned to consolidate and enlarge Mercury's hot jazz recordings.

Emphasis, Granz says, will be on Afro-Cuban bop. First record, scheduled for immediate release, is *No Notice*, Parts I and II. Soloist on the first side is Flip Phillips, with Charlie Parker featured on the second. Both will be backed by Machito's eight rhythm, four saxes, and three trumpets.

Other records featuring Machito, Parker, Phillips, and Howard McGhee will be issued soon.

Mercury's plans include a new label design and color for its complete jazz line.

Among the first Mercury cuttings since the recording ban was lifted were four sides by Big Bill Broonzy, of which *Watercoast Blues* is the first release. With blues-shouting guitarist Broonzy on the date were Carl (Pieface) Sharp, piano; Ransom Knowling, bass, and Alfred Wallace, drums.

Ventura Changes

New York—Charlie Ventura made two changes in his combo at the Royal Roost, where he is being held over for a third time. Conte Candoli, the former Kentonite, replaced Norman Faye on trumpet, and Boots Mussulli came in on alto sax.

Evelyn Knight On The Cover

The lass with the delicate air decorates the cover of this issue—Evelyn Knight, whose current engagement at the Palmer House in Chicago will be extended until early in March. Evelyn's Decca recording of *A Little Bird Told Me* has passed the 1,000,000 mark in sales, and she is set for her own NBC television show, to be launched as soon as she returns to New York.

Uncovering Of New Auld Band Provides A Welcome Surprise

Reviewed at the Hollywood Empire, Hollywood.

Saxes—Irv Roth, Pete Terry, and John Rotella.
Trombone—Bill Byers.
Trumpet—Johnny Anderson.
Rhythm—Bob Nelms, piano; Al Stoller, drums, and Joe Mondragon, bass.
Vocals—Virginia Maxey.
George Auld, leader, sax.

Hollywood—Gene Norman made a good move musically when he brought the new Georgie Auld crew with Billy Eckstine in as a replacement booking for the big opening of Woody Herman at the Hollywood Empire.

The sexy-voiced Eckstine, *Down Beat* poll winner, was at his usual best. The surprise element came with the uncovering of the new Auld combo. It was a treat, indeed. Auld, who has been around some time now with big and small bands, has been woodshedding this group under wraps at the Whiting studios.

Work Beforehand Shows

A lot of predebut effort was put into the combo—and it showed at the Empire. The limitations of the cramped instrumentation in no way hampered the effort.

For ensemble work, the saxes double against the two brass, giving broader sound scope. Irv Roth, who was with the big Auld band for two years, plays baritone and doubles tenor and bass clarinet.

Pete Terry adds clarinet to his tenoring, and former Benny Goodmanite John Rotella doubles alto and flute. Also, of course, Auld adds both tenor and alto.

Trumpeter Johnny Anderson, late of the Stan Kenton band, features an expansive tone and shares the brass section and solo work with newcomer Bill Byers, a young trombonist who possesses an unusual ken for the instrument.

Drummer Al Stoller, bassist Joe Mondragon, and pianist Bob Nelms back with the rhythm. Stoller and Mondragon set a powerful beat for the group, with the only weakness falling on Nelms, who is hampered with a feather touch—a useless

quality when there is no change of pace.

The book is well-built with wide contrasts. On the night caught, two medleys showed the group to its fullest. Opener included *Solitude*, *Mood Indigo*, and *I Didn't Know Enough About You*. Scores were smooth and full with neatly spaced solos of impeccable taste.

Second medley was a bop contrast framed in *Artistry on Bop*, *They Didn't Believe Me*, and *Nashooma*. Auld's style leaves out all the pyrotechnics that long have become a pain in the bop assets. Solos are divided and an ample showcase for the talents of all.

Little Virginia Maxey is a handy gal with the vocals. She employs to advantage a good many tricks picked up as a group vocalist with the Modernaires. Her up tempo on *Gypsy in My Soul* is outstanding.

—ron

June-Dreaming



Chicago—A June wedding will make Sylvia Mikelson and Keith Textor, both singing with the Honey Dreamers group at the College Inn of the Hotel Sherman here, permanent partners. Sylvia, above, of Cannon Falls, Minn., and Keith, from Coon Rapids, Iowa, met while attending St. Olaf college in Minnesota.

'Little Bird' Tells How Paula Set A Standard

Hollywood—If the tune *A Little Bird Told Me* did nothing more than make a hatful of loot for Evelyn Knight and Decca, it did bring into the open one Paula Watson, a piano-pounding shouter who has a lot more on the ball than is noticed first off. She's the gal who cut the mitt-slapping pattern for *Little Bird* on Supreme that has become the standard structure for all aped renditions.

The 22-year-old, buxom lass was jobbing around the lesser-known clubs of downtown Los Angeles before she got her first break. Originally from Chicago, she joined the pro ranks less than two years ago, and little happened until she waxed the *Bird*.

First Class

An introductory run at Larry Potter's supper club and a week at the Million Dollar theater marked her first taste of class billing before she opened as a headliner at the Red Feather, where she was caught by *Down Beat*.

Her first recorded effort notwithstanding, the gal can sing. She has a big voice, adequate control, and a natural bent for vocal comedy not unlike the late Fats Waller.

She plays a driving piano, and the only thing that can be criticized about the combination is that

such pile-driving power might prove too wearing on a delicate audience.

Yet, she mixes her material well with a fast riff *St. Louis Blues*, followed by a softer *She's Funny That Way*, and so on. For a shouter, she shows keen perception of bop and can blip bop phrases with the best of them.

Paul Shipton and Andy Andrews of the Feather had a new grand piano for her opening. Her presentation was a little stiff and uneasy, but she's pleasing to watch. Showmanship, a quality that comes with work, shouldn't long escape her.

Her youth and quick rise to prominence may prove an immediate obstacle to Paula, who characteristically seems vulnerable to off-the-floor disdainfulness.

Proper handling can bridge this and under the guidance of Berle Adams, a capable mentor, undoubtedly will be spanned.

—FOR

James Shuffles, Deals New Rhythm

Hollywood—Harry James, at press time, was reshuffling his band in preparation for his January 28 debut at Tommy Dorsey's Casino Gardens in Ocean Park. The band is booked for eight three-day weekends. Major shakeup came in the rhythm section with both drummer Bud Combine and bassist Ed Mihelich being dropped.

Joe Mondragon, bassist who had been working with the Georgie Auld band at the Empire, was set to move in, and early reports had the drums chaired by Frank Bode.

This is the section found weakest in the new James band when reviewed by *Down Beat* late last year.

Neal Hefti, trumpeter who has been writing most of the new book, now will take an active blowing job in the brass section, replacing Gene Komer. Saxist Bob Walters is out, but no replacement at press time was named. Walters joined vibist Johnny White's quartet as clarinetist.

James has dumped vocalists Marion Morgan and Vinni De Campo and will not replace them if deal to add the Skylarks vocal group is cemented.

More Bands Add Bongos

New York—The Afro-Cuban influence on pop music is having a strong effect on the dance band market. Not only are the progressive jazz champions featuring the style, but bands aiming primarily at dancers are getting on the bongo-conga drum kick.

Pioneers Dizzy Gillespie and Stan Kenton paved the way and, probably due more so to the work of the latter, Charlie Barnet and Jerry Wald have gone in for the West Indian drums.

Larry Clinton also has shown a definite leaning toward Afro-Cuban flavoring with his ten-piece band made strictly for dancing, and has used bongos. Gene

High Praise

New York—At a recent rehearsal for one of the American National Theater and Academy variety broadcasts over ABC, the studio sidemen left their perches on the stage to occupy the front row seats as Andres Segovia went through two guitar solos.

As he finished, the band applauded vigorously. Then one of the men was heard to remark, "Wow! He plays better than Mike Pingatore!"

Krupa, before leaving for another road tour, also was shopping around for a bongo player.

Gene has been catering more to dancers than listeners of late. Nat Cole was debating on adding a bongo for effects in his trio and when Flip Phillips took his combo into the Royal Roost, he brought along Chino Pozo on bongos.

Jacquet Set For Debut On Coast

San Francisco—Illinois Jacquet has been signed to open at the Cafe Society Uptown here February 11 for two weeks, thus bringing the tenorist and his band to this area for the first time.

Illinois will be followed by Savannah Churchill, who opened February 24 for two weeks with Horace Henderson's orchestra. Latter is making his second appearance at the spot and was, in owner Joe Tenner's words "sensational" the first time.

Bull Moose Jackson will open March 31 for a two-week run.

Other tentative Tenner bookings include Sarah Vaughan, the Nicholas Brothers and Ella Fitzgerald, though just when they'll make their appearance still is undecided. Spot got a terrific shot in the arm January 13 when Billie Holiday opened to SRO.

Kress Stricken

New York—Carl Kress, radio and recording guitarist, was stricken with acute appendicitis and operated on at Manhasset hospital. The attack occurred the day he was to open with the pit band at the premiere of the Broadway musical, *Along Fifth Avenue*.

JD Due At Statler

New York—Jimmy Dorsey and his orchestra have been set to open at the Hotel Statler for a four-week run beginning March 21. Negotiations also are under way to follow this with a run at the Paramount theater, then two weeks at the Meadowbrook.

Dardanelle To NYC

New York—The Dardanelle trio replaced the Top Hatters at the Park Sheraton hotel, formerly known as the Park Central. Personnel has Dardanelle, piano, vibes; John Gray, guitar, and Paul Edenfield, bass.

Real Cool, But Diz' Band Gone



Salt Lake City—The great snowfall which tied up much of the west recently managed to strand Woody Herman's band here, when it had a date in Denver, and keep Dizzy Gillespie's boys from reaching town in time for their appearance at the Coconut Grove. So Herman's Herd, with the Diz sitting in, played the Grove, jam-packed in spite of the weather. Photo above shows Gillespie, disc jockey Al (Jazzbo) Collins, Herman, and Herman vibist Terry Gibbs.

Diz Cracks S. F. Mark; Back In Spring

San Francisco—After playing two dates here in mid-January, Dizzy Gillespie was all set to return again on March 10 to open for two weeks at Cafe Society Uptown at a sum reported "better than \$2,500 a week." But bookings got snarled

up, and the deal fell through at press time, with Diz not returning until late spring. The Cafe, however, had Charlie Ventura's combo tentatively set to open the 10th.

Diz, nevertheless, practically broke up television in this area when he made his west coast TV debut over KPIX with the Vernon Alley trio. And Diz did break all recent records at the Edgewater Beach ballroom, outdrawing such bands as Kenton, Herman, Rich, Krupa, Ellington, and Hampton, as an estimated 2,400 attended on the coldest night in 12 years.

Although Ellis Levey, owner of the spot, refused to divulge any definite figures, it was reliably reported that the crowd, which packed the dance floor and the balconies, numbered at least 2,400.

Diz' other date here, at Oakland the following night, was not so well-attended. The Fourth Estaters, headed by Paul Green, promoted both dates.

The Bay area dates following the frantic week for the band were reported in the last *Beat*. New road manager Paul Parker earned plenty of praise for getting the band to California through the blizzard.

Band played without music and on borrowed instruments the first night, but these arrived in time for the Oakland date and the subse-

quent concert in Los Angeles two days later.

New Ventura Discs

New York—Charlie Ventura cut his first sides under his new contract with RCA Victor. Tunes waxed are *Lullaby in Rhythm*, *Birdland*, *Whaddya Say We Got*, and *Body and Soul*, latter a baritone sax solo by the leader.



"Awright, awright, so I hit him. Y'know what I caught him warming up on? 'Fifty hot licks by Bunk Johnson!'"

'Beat' Publisher Burrs Makes Awards To Ellington Poll Winners



Chicago—All those plaques and not one for tenor saxist Glenn Burrs, who, nevertheless, managed to get in front of Mike Shea's camera pretty often. Presentation of the *Down Beat* all-star band awards was made during Duke

Ellington's January concert at the Civic Opera House here. In the first photo are, left to right, *Beat* publisher Burrs, altoist Johnny Hodges, tenorist Ben Webster, and baritone saxophonist Harry Carney. Center photo shows Burrs again,

and Ellington. Third picture shows ebullient vocalist Al Hibbler, who won a first place in his division for the first time, and often-time, though bashful, winner Lawrence Brown, trombone.

Ike Heading Down The Hambone Alley

Hollywood—Despite the good fortune of a name record (Victor) contract and national network show (ABC *Hawthorne Adventures*), the Ike Carpenter band, not too long ago known for its sincere approach to jazz, soon will find itself wrapped, stamped, and delivered into the funny hat class, if its current course isn't drastically altered.

Carpenter is a genuine guy and a good musician, but his present musical tack will carry him into watery commercialism for sure unless checked pronto. The first gusts of success in records and radio have brought the usual back-slapping and congrats. These unquestionably cloud issues. Ballroom patrons are beginning to notice the band as something more than a background to their cheek rubbing.

Ask for Request

Carpenter is becoming a name now, and customers are asking for the numbers he has recorded. And they are *Brush Those Tears from Your Eyes* and *The Man on the Carousel*—two petunias, if there ever were some.

These requestees are his new fans, and, day by day, they'll squeeze out the old guard that backed him through his thinner days.

And, these commercial-eared kiddies will be augmented by still another flock—those who are first to meet Ike as a member of the Hawthorne airer.

The show caught by *Down Beat* (his second) had Carpenter playing more the "comic" than the music director. The naturally shy, southern Ike read his "funny" lines about as convincingly as would Little Orphan Annie.

The band he fronted wasn't his, was badly balanced, and sounded completely uninspired. Ike's one piano solo was the only thing representative of the musician he is.

The selections—*The Man on the Carousel* and *Doo Dee Doo on an Old Kuzoo*, to name a couple—got anything but a boost from the constant, irritating interruptions of

the "extremely hilarious" Hawthorne.

Guests No Salvation

Even the "wire" guesting of such artists as Bob Hope and Spike Jones couldn't pull the show out of the hole. It ended with the bleats of a sobbing voice in the background—a true symbolization of the entire effort.

If it's funny hat commercialism (and, here it's getting the benefit of the doubt) with which Carpenter wishes to tie himself, then he should go ahead—he's on the right track.

Four? Brother!

Chicago—Woody Herman told this story at the Blue Note recently about his newly released recording of *Four Brothers*. Seems that tenor man Ben Webster, who made *Who Dat up Dere?* with Woody some years back, heard about the new tune which features four saxes. Ben came to see Woody and asked if he could record the tune with him—playing all four saxes himself.

Albany, N. Y.—Mousie Powell and his slapstick band opened at Otto's here, following a run of several months at the Samoa, 52nd Street nitery in NYC.

Professor Explains Bop

New York—Even college professors have their ideas on what bop is, and one of them won himself a gold wrist watch for taking the pains to put his definition on paper. The award winner is Harry Thomas, a 25-year-old physics teacher at the University of Connecticut, who plays a little jazz trumpet on the side.

His explanation of bop was part of a contest held by disc jockey Leonard Feather on WMGM with Benny Goodman posting the prizes. Professor Thomas wrote, in part:

"Bop embodies, in its harmonic structure, logical extensions of the harmony formerly found in jazz. For example, there is the ever-present flattened fifth. It really isn't so weird; it's the major 11th which is usually left out of a straight 13th chord.

Rhythm Varies

"The type of rhythm section used by boppers varies considerably from almost straight four-

four swing to the so-called Afro-Cuban mixture, which I consider to be primarily a novelty.

"Some of the most raved-about rhythm men clutter up the background at times with so many off-the-beat bop licks that I marvel at a soloist's ability to stay with the tune.

"On the other hand, an intelligent filling in of 'holes' by the rhythm section really improves a band's performance.

"In my opinion, it is in execution that most bop reaches both its high and its low. A real bopper needs an almost prodigious technique.

Technique Exciting

"The display of this is enough to excite many persons to the extent of proclaiming that bop is everything, the greatest, gone, crazy, etc. Some of the more accomplished boppers I have heard are prone to lapse into the execution, at a breakneck tempo, of interminable passages of 16th notes, interrupted only by a be-bop whenever the performer must come up for air.

"If one allows bop to consist solely of this supercharged technique, combined with the now well-known harmonic extensions, it entirely lacks 'feeling'—the personal factor which has always been an important part of good jazz."

Napoleon Closes

New York—Teddy Napoleon wound up an extended run with his trio at the Hickory Log. A single was planned to follow him.

Clinton Sets Dates In Columbus, Memphis

Galveston—Larry Clinton and his ork, currently here playing a four-week engagement at the Balinese room, have snagged two more locations in rapid succession.

Upon completion of the local date, they go to Columbus, Ohio, to open at the Deshler-Wallick hotel. They'll play there from February 28 to March 6. Following that they open at the Peabody hotel, Memphis, to play three weeks.

Rose Sought To Lead Radio City Symphony

New York—Dick Webster, of Arena Stars, Inc., was in town to make a possible deal for Dave Rose to guest conduct the Radio City symphony at the Music hall.

The pit job, which would be in conjunction with a stage show featuring Dave Rose compositions, would end a proposed cross-country concert tour by Dave and a band he'd build, probably on the west coast.

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"Oh, boy! A new Spike Jones record, huh?"

CHICAGO BAND BRIEFS

Consistency Of Policy, Plus Plugs, Paying Off

By PAT HARRIS

Chicago—Consistency, according to Ruth Reinhardt of Jazz Ltd., and Frank Holzfeld of the Blue Note, is the one way to achieve successful operation of a club. Since Jazz Ltd. is the most successful Dixie spot in town, and the Blue Note fades all other Chicago niteries using jazz music, perhaps the two have hit upon the decisive angle in their emphasis. By being consistent, they mean sticking to an identifiable policy until the policy and the club become one in the public mind.

Points of similarity between the two spots include the comparatively high minimums, steady and active publicity, and the complete control the management has over the customers at all times. You can't walk into either place and count on being left to cuddle one bottle of beer for the whole evening.

Disimilarity of Plug

Although the types of publicity sought by the two clubs are dissimilar, both places garner a great deal of the more-or-less free plugging they need. Not by waiting for it to burst from heaven, or by twice-weekly ads in one or two newspapers but by careful and intensive calculation.

With most persons becoming more and more careful of how they spend their entertainment dollars, and with fewer dollars being spent, it takes more than just good music to make saloon operation a successful, and thus permanent, way of business.

But time has come to wish another well—owner Marty Denenberg of the Hi-Note, at 450 N. Clark street, who opened late last month with Max Miller's trio, and "the greatest collection of jazz sides on any juke box."

With pianist-vibist Miller are Earl Backus, guitar, and Buddy Nichols, bass, both of whom were with him two years ago. Miller had just finished two weeks as intermission pianist opposite Woody Herman's band at the Blue Note, and though he probably didn't play a recognizable tune during the whole period, his noodlings were musically no letdown from the Herman band.

Said Herman Herd leaving the sound of all other bands wanting—in drive, depth, and unity—and probably most local vibe and baritone men wishing they could get out of town until the memory fades a little. The band will tour until June, Woody said, when it goes into the Rendezvous ballroom, Balboa Beach, Calif.—Kenton's incubator—for weekends and between-times rest.

Note's Lineup

Blue Note's lineup, following Sarah Vaughan and Lester Young, who open February 14 for four weeks, includes the following, for two-week periods: Duke Ellington, Mel Torme, Jazz at the Philharmonic and Ella Fitzgerald, Dizzy Gillespie, Charlie Ventura, and Herbie Fields, who starts his date there on July 3.

Fields closes at the Silhouette February 15, when, at press time, Maurice Rocco, and probably the Four Shades of Rhythm, were scheduled to open there. Four Shades, Eddie McAfee, piano; Eddie Meyers, bass; Oscar Pennington, guitar, and Oscar Lindsay, combo drum, have been at the Silver Congo in LaSalle, Ill., and were expecting their recording of Meyers' Blue Blue Walk out on disc jockey Al Benson's Swingmaster label soon.

Music Bowl, loop problem child, had Lionel Hampton's band in for two weeks starting January 25, with the Bob Perkins trio alternating. As usual, nothing set at press time to follow Hampton there, but the Ink Spots coming

up sometime in the misty future.

Nellie Luther, skedded to go into the Bowl in March, will open at the northside Rag Doll instead, on the 2nd for two weeks. Rag Doll quietly had been harboring pianist Rudy Kerpays recently, a shame for Kerpays is reportedly worth traveling out there to hear.

Hal Otis into the Celtic room of the Sherman after Dardanelle did one of the fastest exits on record to open at the Park Sheraton hotel in New York. Otis, piano and violin, has Warren Downie, guitar, and Bill Stillman, bass. Like Dardanelle, they're deserving of a much less clattering room in which to work.

Al Ammons Alternates

Albert Ammons at the Tailspin, alternating with a record act called the Characters, who are Art Lippel, Nick Francis, and Max Horton. Three just finished a 78-week run at the northside Taboo.

Gene Ammons, Albert's tenor-playing son, at the Macomba on S. Cottage Grove. . . . Four Steps of Jive at the Howard street Bar of Music.

Gatemouth Moore, who recently closed at the DeLisa, has declared that he will give up blues shouting and will go into the ministry.

Clarinetist Bob McCracken subbed for Johnny Lane recently when Lane was laid up with a dislocated hip. Lane's band still at Rupneck's, with the Dixielanders not far away at Isbell's.

Miff Mole, Doc Evans, Darnell Howard, Art Gronwall, and Baby Dodds still at the Bee Hive, where some abortion called an amateur night has been started on Tuesdays, backed by the band. Personally, we'll take our music straight, thank you.

Mugsy with Decor

Mugsy Spanier blowing an unexpectedly decorous cornet at Jazz Ltd., where drummer Wally Gordon seems to have a somewhat soothing effect.

Drummer Eddie Lightfoot, who was with Doc Evans' band at the Bee Hive last year, has been playing weekends at the Tunnel club

Miff's Molers Fanning Dixie Flicker At Hive



Chicago—Miff Mole's Molers have been at the Bee Hive here since November, and still are going strong. Band includes Darnell Howard, clarinet; Art Gronwall, piano; Fred Greenleaf, trumpet; Mole, trom-

bone, and Baby Dodds, drums. Greenleaf, 33, fit nicely into this group of recognized "greats" until he gave up trying to find an apartment for his family and went back to Detroit. Doc Evans took over.

in Lansing, Ill., about 10 miles south of Chicago. With Lightfoot are Socks Wahlman, piano, and Louis Eleff, tenor.

Forrest Sykes, pianist, into the Vanity Fair. . . . Bob Drysh at Richard's in similar capacity, though the Hal Russell unit expected back next month.

Rhythmites moved from the Club Algiers to the Pershing lounge, and the Mel Brandt trio into the Cairo lounge. Mike Riley at the loop Capitol yet, with Bud Jacobson on clarinet.

Larry Grady three, with leader on vibes, Ernie Inucci, guitar, and Lou Bandy, bass, at the Pere Marquette at 63rd street and Western avenue. Bob Morris, WJJD singer, at the Vine Gardens in his first night club appearance.

Bill Snyder, his \$25,000 piano and band in the Cole Porter salute biz currently at the Sherman hotel's College inn. Honey Dreamers vocal group, plus ballet dancer John Kriza also in the show.

Dinning Sisters on the stage of the Chicago theater with the Barbara Ann Scott ice show, currently there, and the Mills Brothers expected later in February.

Oriental theater has accordionist Arnie Hartman in the present show, with the Arthur Godfrey package opening February 24 for three weeks.

Tentatively set for the Regal theater are Dizzy Gillespie and Sarah Vaughan, the week of March 18; King Cole for a week starting April 15, and the Ravens and Dinah Washington starting May 20.

Roy Rejoins Krupa

New York—Trumpeter Roy Eldridge rejoined Gene Krupa's band

as the fifth trumpet, giving up his own group. Krupa left New York City on a one-niter tour.

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Billie, Levy Arrested On Opium Count

San Francisco—Curiosity seekers jam-packed Cafe Society Uptown here to see Billie Holiday following her arrest January 22 on charges of possession of "a small quantity of opium and an opium pipe."

John Levy, Billie's manager, was arrested with the singer. Both were released on \$500 bail with a preliminary hearing set for January 24.

Enter Singer's Room

Members of the San Francisco police special services detail and Col. George White, district supervisor of the federal narcotics bureau here, entered the singer's room at the Mark Twain hotel here early in the afternoon and claim to have found the drug and the pipe.

Both Billie and her manager deny any knowledge of either the pipe or the opium. Col. White did not make the arrest but allowed

Niblett's In Sudsville

Milwaukee—The Niblett's trio, with August Concelli, vibes; Andy Terry, bass and guitar, and Vic Spenelly, accordion-arranger, has opened at the Blackmoor room of the Wisconsin hotel here. Three just finished an 18-month run at the Balinese room of the Blackstone hotel in Chicago.

local authorities to make the charge.

A postponement of the hearing was made to February 2.

Billie didn't miss a show on account of the affair. Crowds, quite sympathetic, greeted her the night following her arrest.

Return, Arrested

Levy had been in Los Angeles and had returned to San Francisco at noon the day of the arrest. Billie met him at the station, and the pair was arrested shortly after returning to the hotel. Both Billie and Levy claim the singer was not at the hotel the previous evening at all and that the room had been loaned to a friend known only as "Mandy."

Billie's engagement at the night spot ended February 9.

Bronchitis Forces BG To Take Rest

New York—Following his date leading one of the four bands at the Inaugural ball in Washington, D. C., Benny Goodman flew to his Hollywood home to recuperate from an attack of bronchitis that twice has bedded him in the last month.

His physician prescribed a complete rest and no clarinet playing in order to relieve the congested bronchial condition.

His first relapse, ten days after a collapse which caused him to miss the last four days of an engagement at the Capitol theater here, necessitated cancellation of his first postban recording date.

BG had been rehearsing his band in the morning and had gone to lunch with his manager, Elliott Wexler, when he was stricken. According to Benny's physician, the attack was brought on by his resumption of work before recovering sufficiently from the first attack.

Against his doctor's orders, Goodman flew to Washington to play the Inaugural ball.

Saunders Out After 11 Years At DeLisa

Chicago—After 11 years at the Club DeLisa on the southside, Red Saunders picked up his band and singer Viola Kemp and, with the Chocolaters who also were appearing at the DeLisa, opened at the Riviera club in St. Louis for a week starting February 12.

Saunders was replaced by Tiny Bradshaw's 10-piece band at the DeLisa.

New Fields Singer

Chicago—Singer Audrey Kraft of Milwaukee joined Herbie Fields' band at the Silhouette here, for the last week of their date. Fields' first Victor album is due for release soon, with eight sides ranging from Zigeuner to an original titled Herbie-Bop.

In the meantime, the band played one-niters in Chicago, Peoria, Cedar Rapids, and Salt Lake City, with pianist-vocalist Buddy Greco fronting the band. BG was expected to rejoin the band when it opened for two weeks in Las Vegas.

STRICTLY
AD LIB

by THE SQUARE

Berie Adams is now personal manager for Herbie Fields and his combo, although bookings will continue to be set for him by Joe Glaser's ABC office. . . . Shortly after her marriage to Chubby Jackson in Hollywood, Ruth Cosgrove, the press agent, returned to New York to have it annulled. . . . Eddy Howard has signed with Mercury records for three years.

Kai Winding heads a combo playing relief sessions on Mondays and Tuesdays at the Royal Roost (NYC). . . . Gene Krupa is studying the drum part of Otto Cesana's new American Symphony No. 4 and will beat skins with Stokowski when the latter premees the work this season. . . . Bob Lastfogel of the Morris office in Chicago wed

blonde Sunny Brennan, former entertainer, on January 11 at the city hall. Sunny's real name is Wynema Strange.

Virginia Wicks is guiding the career of 24-year-old Harry Belafonte, singing find. . . . Julie Wilson, the Omaha thrush whose chasms has inspired a-a-ahs in smart spots from San Francisco to Boston, has signed with Columbia records. . . . Victor Lombardo has switched from MCA, which his brother's band practically built, to GAC. . . . Nancy Reed will cut out from Skitch Henderson's band eventually, to single

Elinore McNair, 19, youngest girl to hold down first trumpet chair in symphony orchestras, leaves St. Louis and long-hair music to join Maurice Jackson's dance band in Canada. . . . Speaking of St. Louis, Gene Austin opened there January 21 in the Crystal Terrace of the Park Plaza hotel. . . . Mel Tormé followed Woody Herman and other Carlos Castel artists into the Capitol records stable.

George Williams, Krupa arranger, will devote full time to composition of a symphony. . . . Paul Bannister, formerly with GAC in Chicago, is handling one-niters in that territory now for Associated Booking corporation. . . . Kermit Bierkamp is back in the ballroom field, managing Tom Archer's Tomba in Sioux City. . . . Fran Jackson has great hopes for her new client, Kay Kenton, a singing comedienne formerly billed as Ollie Franks.

Blue Barron, veteran of the "who introduced singing titles" feud between Kay Kyser and Sammy Kaye, sued the Stop the Music air show and offered records as evidence he used the gimmick years ago. He collected \$4,500. . . . Anita O'Day, who nixed a Victor pact, signed with Signature and Johnny Long's contract with that label has been extended two years.

Dick Neumann, bass player with Val Ohman's society ork, expects to be a papa soon. . . . Clarence Hutchenrider, Casa Loma vet, is working weekends on Long Island with his own trio. . . . Somebody swiped Jerry Wald's clarinet from the studio where he was rehearsing his new band. . . . Barbara Belle has a nice managerial setup. Her two clients, Fran Warren and Gene Williams, are going steady.

Good News
For You
on
Page 13

The Great New LEBLANC B^b CLARINET

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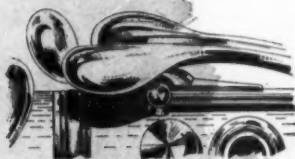
Side keys that actually jump over intervening tone holes permit a straight-in-line action that eliminates twisted mounting of pad cups . . . and the raising of E^b/B^b and C^b/G^b holes to eliminate "bubbling" . . . a common fault of all other clarinets.

Flare Cut Tone Holes



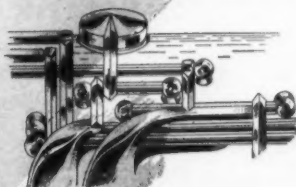
Notice in sectional sketch above how tone holes are flared at the bottom . . . to give Leblanc clarinets a speedier response, more powerful tone. Flare cut tone holes are a standard feature of Leblanc clarinets.

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Let There Be No Further Despair

Chicago—"And they collapsed in despair when I picked up my accordion," is how Art Van Damme describes the first reaction of swing musicians when he joined a jam session. But that was almost ten years ago, before Chicago musicians learned what Van Damme could do with an accordion, and long before accordionists Joe Mooney and Ernie Felice found a similar approach brought national fame.

Van Damme, a tall, slender young man who gives the constant impression that he should be wearing a Hans Brinker cap on his unruly blond hair, and Dutch pantaloons instead of slightly rumpled gray tweeds, was born in Norway, Mich., in 1920.

Plays Clarinet

He came to Chicago when he was 14 and was graduated from Amundsen high school here, where he played the clarinet in the band for four years. He had started on the accordion when he was 9, however, and played classical accordion for 10 years.

Then, as Art explains it, he met tenorist Al Barathy. "I wanted to play like him, but on the accordion, of course," Art says, interpolating rather enigmatically that "my idol always has been Benny Goodman."

Because the accordion's inflexible chord arrangement (four of the six rows of keys for the left hand are for standard chords) tends to make the oom-pah-pah refrain a steady and unvarying lousier-up of rhythm sections, few swing or jazz musicians fail to blanch at the sight of the instrument.

It's fine for Polish weddings and Italian picnics, Van Damme comments, and is probably the instrument with the largest number of "technicians" playing it. "An accordion in every home," he quotes wryly.

But the field is wide open for swing accordionists, according to Van Damme.

Little Leftist Touch

The swing accordionist, to a great extent, has to forget about the left hand. The average accordion player can play alone all evening, at the picnic or wedding. The swing accordion player no more can do this than can a tenor saxist for any unwearying period.

Without the accompanying left-hand oomp, the right hand is—as on Van Damme's piano-accordion—free to play single notes and chords without getting lost in the shuffle.

And there is no special reason, Art points out, for the accordion to have its own rhythmic accompaniment when it is combined with other instruments. But it's still, in Van Damme's own words, "a lousy instrument to play."

Using the bellows correctly is extremely difficult, he continues, and equally important. If he were a pianist, he says, rather than a piano-accordionist, he would accent certain notes by pressing harder on those keys. With the accordion, the accenting is done with the bellows.

Here, according to Van Damme, is the point where the swing accordionist veers most widely from his old-time counterpart. "The whole trouble, as far as the accordion is concerned, is in phrasing. It's a feeling for phrasing which puts Mooney, Felice, and the few others in a class by themselves. They have a conception of how to use the bellows to phrase that the others don't have," Van Damme says.

First Group at 19

Van Damme's first unit was a trio he organized when he was 19, with guitarist Bert Hill and bassist Wally Kamin. They played at the Garrick, and other places around town, and then went as a unit with the Ben Bernie band.

They played with Bernie on

about two years, during which they did the Wrigley gum airshows from Chicago. Art was getting ready to join Bernie on the west coast when news came of the leader's death.

His quartet, with the same men he has now, was started then. Lew Skalinder, bass; Chuck Calzaretta, vibes, and Max Mariash, drums. Their most memorable behind-the-bar engagement was a six-month date at the Dome of the Sherman hotel. It was also, until last month, their last.

During the quartet's fourth month at the Dome some officials from the local NBC station dropped around, heard and hired the four.

They were the first such group ever employed by the network here for staff jobs as a unit. And as a unit, the Van Dammers backed such singers as Jeanne McKenna, Barbara Marshall, Skip Farrell, Louise Carlyle, and the Dinning Sisters, and occasionally had a show to themselves.

But Chicago radio leads nowhere, as far as building a "name" is concerned, although if, as the four do, you have homes and families here, those radio salaries are adequate compensation.

Four and a half years on NBC, and then the television-sharpened ax fell, and the quartet—now a quintet with the addition of guitarist Red Roberts—was off the air and just another Chicago band looking for a job. The job they found, opening the new Music Bowl, was hardly the kind to make them feel that they had been missing something during the years on NBC.

Original Arrangements

Their meticulous arrangements, of which Lew does the greater part, assisted by Chuck and Art, favor the very fast tempo material, of which their *Lover* is a representative example.

Watching drummer Mariash's

Van Dammers Demonstrate



Chicago—Art Van Damme's quintet, shown on the stage during a jazz concert at Lane high school here, is one of the Windy City's outstanding musical units. With accordionist Van Damme are Chuck Calzaretta, vibes; Max Mariash, drums; Lew Skalinder, bass, and Red Roberts (not shown) on guitar. Story on Van Damme's travails on this page.

quick, yet measuredly frantic brushwork, bassist Skalinder's exhausting pace, and Roberts' equally break-neck guitar makes you wonder if, at times, they might not welcome—physically at least—a reversion to the comparatively slow speed of a polka.

Calzaretta's solo vibes, and Roberts' single-string guitar solos are, with Van Damme's accordion, the melodic voices in the unit. That each is used equally is only fair, because, to us, each is thoroughly satisfying in that capacity.

Although there is no doubling of instruments within the group, they probably could manage quite well if all of their current instruments were outlawed.

Skalinder, for instance, played trombone with the Chicago symphony after he came here from Deadwood, S. D., in 1935 to study music. But he bought a bass when he got married and had to make a living, he reports, as bass players were in greater demand.

Demand Increases

Demand for the unit, after the NBC brush, seems to have revived pretty quickly. On January 9 the main group went on an NBC tele-show, with 11 girls who sang and

many-talented disc jockey Dave Garroway, a show called *Contrasts*. Half-hour sustainer was not repeated, however.

Upon its return from a two-week

Herd, Cole Slate February Concerts

Chicago—Among the concerts to be played by Woody Herman's band and the King Cole trio are an appearance February 14 at the junior high school in Champaign, Ill.; the University of Iowa, Ames, the 15th; South Bend, Ind., the 17th; in Kalamazoo, Mich., 18th; at the Syria Mosque, Pittsburgh, 22nd.

On February 13 the Herman rhythm section, plus Woody, vibist Terry Gibbs, trumpeter Ernie Royal, baritone saxist Serge Chaloff, singer Mary Ann McCall, and possibly others from the band, will appear at Mandel hall of the University of Chicago for an afternoon concert.

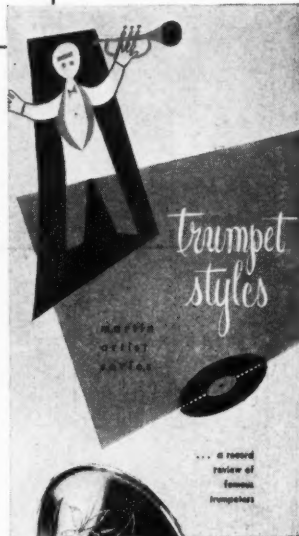
date at Milwaukee's Stage Door, it seemed very likely that the quintet would be back on the NBC air again, in the old, comfortable capacity.

If more records like their *Cocktail Capers* album on Capitol are forthcoming, perhaps they can rise above the anonymity of Chicago radio. Like Van Damme's swing accordion, the group is something new, but not foreign, to the jazz milieu. And the field is very wide, indeed.

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Good News
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MARTIN BAND INSTRUMENT COMPANY, ELKHART, INDIANA

JATP Tour Snares Vets

New York—The Jazz at the Philharmonic tour which starts at Carnegie Hall February 11, will include JATP veterans Coleman Hawkins, Flip Phillips, Sonny Criss, and Tommy Turk, plus newcomers Ella Fitzgerald, Hank Jones, Ray Brown, Shelly Manne, and Fats Navarro.

The Carnegie date will also find Machito's band and altoist Charlie Parker on the stage, although they will not tour with the group. Show goes to the Academy of Music, Philadelphia, on February 12; Symphony hall, Boston, 13; Kleinhans', Buffalo, 20; Massey hall, Toronto, 21; University of Michigan, Ann Arbor, Mich., 25; Masonic hall, Detroit, 26; Memorial hall, Columbus, Ohio, 27, and dates through March taking the unit to California and back to the east coast.

A new JATP album, the ninth, was to be released by Mercury this week. It consists of six sides of *Jammin' the Blues*, with the same personnel as Volume 8 of the JATP album series. Both albums were recorded at the November, 1947, concert in Carnegie hall. A third album from that concert has yet to be released.

Find Security In Them Thar Hills



Billings, Mont.—It's been a year since Al Overend's band opened at the Skyline club, and clarinetist Overend and lead-trumpeter and band manager Bob Tillotson congratulate each other on the anniversary. Undragged looking pair probably show what a year in one place can do for normally itinerant musicians.

LONDON LARGO

Britain Lifts Ban On Waxing With U.S. Artists

By DEREK BOULTON

London—The musicians union here has lifted its ban on members making records with American artists visiting this country. The ban had been imposed in sympathy with the recording ban in the United States. Hardie Radcliffe, general

Staten Island Bop Concerts Started

New York—A series of Sunday afternoon bop concerts has been inaugurated on Staten island at John Padula's Club Davis.

A quartet consisting of Kai Winding, trombone; Chuck Wayne, guitar; Billy Goodall, bass, and Barbara Carroll, piano, alternate with pianist Joe Catani.

secretary of the union, said, however, that the ban upon recording in Britain for American transcription companies remained in force.

"The American dispute was not the sole consideration taken into account when the latter ban was imposed," Radcliffe said.

"It will be necessary for us to study in detail not only the precise agreement between the AFM and the transcription companies in the United States, but also to examine whether the making of transcriptions would be contrary to the union's policy."

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British and French musicians unions have agreed to an exchange of bands. The combos concerned are those of Nat Allen, who will go to the Club des Champs Elysees in Paris, and French maestro, Bernard Hilda, who is coming to Ciro's in London. The swap is for 12 weeks.

This month, Eric Winstone, a leading British band leader and composer, will leave England with his orchestra for Bermuda. He will play at the Princess hotel in Bermuda for six weeks.

Winstone will front a combination consisting of five brass, five saxes, three rhythm, vocalists Julie Dawn and Leslie Howard.

British radio listeners to the Armed Forces network in Munich are more than pleased to hear that Club 15 radio program is to be beamed regularly from that station.

This program features Jerry Gray, the most popular of all American arrangers and conductors in the mind of the British public.

London still hears top name bands like Ambrose, Ted Heath, Oscar Rabin, Joe Loss, etc., playing some of Gray's old arrangements such as *Begin the Beguine* (Artie Shaw); *American Patrol*, *Caribbean Clipper*, and *Anvil Chorus* (Glenn Miller), and many others.

Jenkins Appointed Decca Music Chief

New York—Coincidentally with the opening of the Broadway musical for which he did the score, *Along Fifth Avenue*, Gordon Jenkins was appointed music director of Decca records.

He has forsaken Hollywood to remain here. Jenkins has another musical revue, *Manhattan Tower*, based on the record album of that name, almost ready for production.



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MOVIE MUSIC

Great Song Team Story
Just Another Filmusical

By CHARLES EMGE

Hollywood—The idea of basing a movie on the life of a song writer or composer, real or fictional, is hardly a new one, but the "team" angle, with its many interesting phases, has not received as much attention as the subject warrants. In the Rodgers and Hart story, MGM had one of the best opportunities of this kind, and muffed it, but not so badly that those all-important box office grosses should suffer.

Actually, the story of Dick Rodgers and Larry Hart as told in



Charlie

Words and Music doesn't come out too badly as a supercolossal, Technicolor filmusical of the kind MGM specializes in and which seems to satisfy a lot of moviegoers.

The Larry Hart of this picture is, like the real Larry Hart, a high-strung, extremely human, little genius, who, despite his professional success, develops a failure complex because of conflicts in his personal life.

To convey this idea, MGMoguls fell back on some pretty trite

hokum. Thanks to a truly fine enactment of the role by Mickey Rooney, there are a couple of moments that have dignity and feeling.

Routine Music Treatment

Generally speaking, the film is little more than a series of elaborate production numbers represented as excerpts from the Rodgers and Hart stage shows and by which their career as a team is traced from their meeting as college students to Hart's death.

Someone managed to dig up some of the dullest moments from these shows and some of the few Rodgers and Hart songs that were not outstanding. But enough of their important songs get fairly good presentation to sustain average audience interest.

Some of the songs and their singers: *Small Hotel* by Betty Garrett; *Blue Room*, Perry Como; *Thou Swell*, June Allyson; *Where or When* and *The Lady Is a Tramp*, Lena Horne (Lena really brings the picture to life momentarily).

Lacks Instrumental Interest

Someone tried to get some interesting instrumental effects into Judy Garland's number, *Johnny One Note*, but didn't get very far. Movie bosses yet have to learn that the audience likes to hear a melody played as well as sung.

Our boy Mel Tormé comes up in a bit part as band leader and sings *Blue Moon* but doesn't sound as fogged up as Tormé fans seem to prefer. Ann Southern, who, if memory serves, was a band singer before getting into pictures, drew *Everybody But Me*, one of the less important songs but does very well without assistance of a ghost singer.

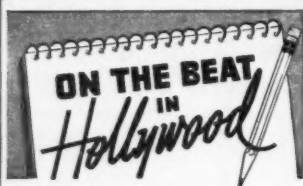
My Heart Stood Still, one of the most notable of the Rodgers and Hart songs, was passed up.

In the finale, Perry Como brings it to a rousing finish by booming out the last notes of *With a Song in My Heart*, with his bedroom baritone built up to operatic proportions by the sound engineers.

Ballet Sequence Best

For music-conscious moviegoers, the outstanding portion of the picture is the *Slaughter on Tenth Avenue* ballet sequence, in which Rodgers' interesting music, for the first time to our knowledge, receives in this new arrangement by Conrad Salinger (an MGM staff man) the kind of orchestral treatment it warrants.

But we still hold that Rodgers' greatest contribution to American music is his long list of fine song melodies—and that they will be played and sung much longer than our high brow music critics suspect.



(Letters of inquiry and comment on motion picture musicians should be addressed to Charles Emge, 1039 W. 55th Street, Los Angeles, 44.)

Hollywood—The west coast premier of the Louis Jordan starrer, *Look Out, Sister*, the third of three all-Negro feature pictures produced by Berle Adams, was set for the Lincoln theater here on February 4.

Adams arranged for the proceeds to go to St. Patrick's Catholic church, which will use the money to turn a large vacant lot on Central avenue into a much-needed playground for kids of that neighborhood.

San Quentin Idea

Maxwell Shane, former ad man turned movie writer and director, has set a deal with Universal International to do his *Sing Your Way Out*, suggested by that radio series from California's San Quentin prison of a few years ago. Promises to be one of the more interesting musical pictures of the coming year.

Bill Shirley, who has been singing at Hollywood's Mocambo, sound-tracked the songs which will appear to be sung by Mark Stevens in the forthcoming 20th-Fox release, *Oh, You Beautiful Doll*.

The ghosting stint earned Bill the attention of producer George Jessel and a screen test.

Mickey Bears Up As 'Mr. Words'



Hollywood—Richard Rodgers and Mrs. Rodgers visit Mickey Rooney on the set of MGM's musical biography of Rodgers and lyricist Lorenz Hart, *Words and Music*. Rooney plays Hart in the movie, discussed elsewhere on this page.

with good chances that his next movie job will be before the camera.

Sound Track Siftings

Several queries have come to us regarding that guitar playing by Frank Sinatra in *The Kissing Bandit*. Frank's musical double was Bob Bain, heard with his own trio on NBC and with the Phil Moore Four from time to time.

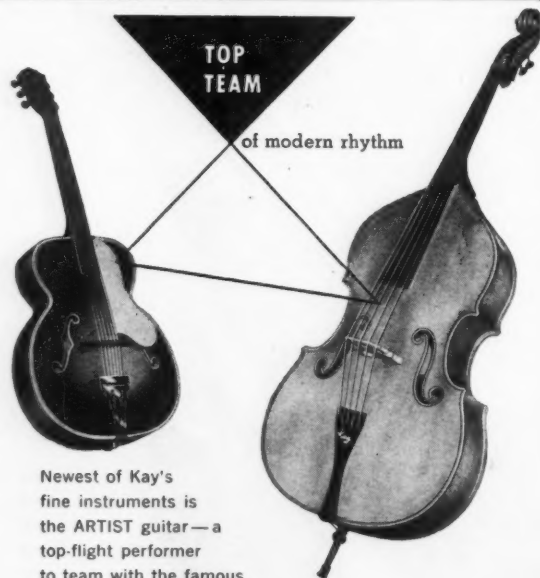
Another correction: When we published the personnel of the staff orks signed by the studios for the current year we put W. F. Neumann on the list of violins at 20th-Fox. It should have been Irma Neumann. W. F. Neumann is the legal name of our good friend Fran Newman, also a violinist but better known as a fine tenor man.

True At New Spot

Hollywood—Bobby True, who seems to find greatest success for his trio when he settles in one spot for a long run, last month unshuttered a new Sunset strip club with his gleesome threesome—the Bobby True Angel room.

Sing On Quizzer

Hollywood—Singers Pat Russo and Lesly Grey are heard as regulars on the Bill Leyden KFWB *Show Biz Quiz* show. Russo is heard Mondays and Wednesdays; Miss Grey, Tuesdays and Thursdays.



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Billie, Berg's
Sued In Melee

Hollywood—A \$15,000 damage suit has been filed against singer Billie Holiday and Billy Berg, the result of an alleged New Year's morning brawl in Berg's Vine street club.

The complaint, brought by Marie Epstein, charged that Miss Holiday "threw a dish that struck her (Miss Epstein) on the foot, cutting her severely."

Following the affray, Miss Holiday and her manager, John Levy, faced three counts of assault with a deadly weapon, but charges were dropped later against Miss Holiday.

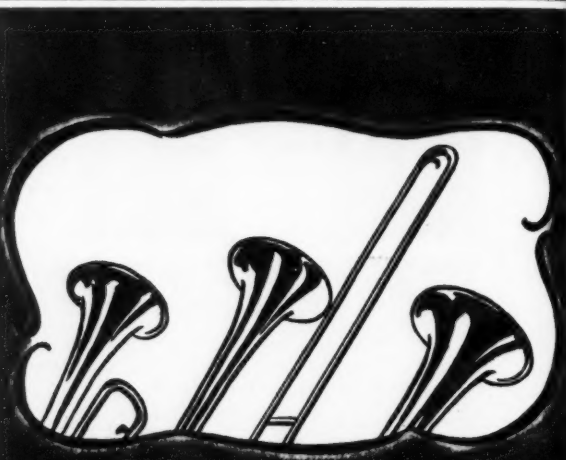
Charges were continued against Levy, released on \$2,500 bond, who allegedly drove a knife into the shoulder of one of the participants in the melee that took place in the kitchen of the club.

Shortly thereafter, Miss Holiday left town for an engagement in San Francisco.

Down Beat covers the music news from coast to coast and is read around the world.

Laine Grid Deal Flops

Hollywood—Deal for a syndicate, headed by Frankie Laine, to purchase the franchise of the Philadelphia Eagles pro football team fizzled even before the price stage when it was revealed that the club could not be moved to the coast.



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ON THE SUNSET VINE

Top Talent Too Costly,
But It's Needed Anyhow

By EDDIE RONAN

Hollywood—Talent costs are too high. Top name talent, that is. And it must be true in part, for the clubs employing the heavy money people open and close here as regularly as the night-blooming jasmine. Operators say that they prefer

Dixieland Gains
Toe Hold In N.J.

New Brunswick, N. J.—Dixieland music rapidly is gaining a toe hold in this area with its latest convert, Bill Green, packing them in nightly at his Rustic lodge located on route 1, just outside this city.

Tony Parenti brings all-star groups down from New York every Sunday night and already

has acquired a large local following.

Last session caught had Johnny Windhurst, trumpet; Benny Morton and Ed Hubble, trombones; Parenti, clarinet; Dick Carey, piano; Herb Ward, bass, and Freddie Moore, drums.

The six-piece house combo is led by Frank Romeo and plays two-beat seven nights a week.

Harry Jones fills in on solo piano between sets with excellent boogie woogie and blues.

—Gus Kuhlman

to work on a no-admission, no-cover, no-minimum policy, but with limited seating claim it can't be done with talent nuts running to \$6,000 and up a week.

They state that such was especially the case last year when patrons first began running out of money on hand and were reluctant to dig into the savings socks for a spree. Big priced acts shuttered more than one club last year that had found 1947 a plushy season.

In analyzing this, they point to Las Vegas and other gambling spas where coin is heaped on talent with the

Eddie

knowledge that the gaming tables would let few out of town loaded.

Johnny Zaharis, operator of the Casbah here, cited the above as especially true of talent whose routes take them through the Nevada gold pits before hitting the coast. They gamble away their loot, he said, then ask top prices from us to make up their losses.

Zaharis did his best business last year with the Mills Brothers, Kay

Starr, and Mel Torme. He's sticking to the big acts regardless, he says, for it's the "only way I can make it."

Paul Shipton and Andy Andrews, operators of the Red Feather, said that during 1948 they filled their room consistently and still couldn't make their nut. They did jammed business with Billy Eckstine, Nellie Lutcher, and the like but couldn't come out on top with their limited capacity.

Paul and Andy, who have had astounding luck with new discoveries, said they made more money on Alice Hall than on all the names. They now are doing the same with Paula Watson. But, they added, how often can you find good new material? It's still the big names that draw; and the big names that keep us broke.

Singer Andy Russell has filed a complaint with the district attorney against his income tax counselor, Cy Tanner, claiming that the accountant had fleeced him out of \$12,038. Local 47 has ruled that sidemen who play the first three consecutive programs on a commercial net airer shall be retained for the entire run—39 weeks. Also, the local upped the scale of arrangers for recording from \$5.60 to \$8.40 a page, and to \$11.20 a

Nellie Cuts For Cap
While Ankle Mends

Hollywood—Nellie Lutcher is hobbling about with her ankle in a cast, the result of a fall when local "storm" winds swept her from her feet in front of her hotel last month.

The singer filled out her Million Dollar theater engagement but canceled her run at the Cricket club here to let the ankle mend. She spent recuperation period cutting platters for Capitol. She opens February 16 at the Showboat, Milwaukee.

page for completely original scorings for wax.

Sinatra Gets Award

Ralph Harris, formerly with Capitol songs, is with Peer's Melody Lane music. . . . Frank Sinatra received the annual Holzer memorial award for his activities in promoting racial and religious tolerance here. . . . Norm Malkin remains on the sick list.

Dick Contino, accordionist who won a Horace Heidt airshow contest last year, must stay with Heidt for seven years, according to terms of his contract which he disputed, charging the leader with mismanagement. . . . Billy Mills has been on the Fibber McGee and Molly program 11 years. . . . Red Kelly, former handyman for Artie Shaw, is suing the clarinetist for \$2,250 claimed back salary.

Sid Lippman has been named personal representative of the Peter Meremblum's California junior symph. . . . Winners on the Peter Potter KFWB poll were Stan Kenton, Frank Sinatra, Kay Starr, and the Starlighters. . . . The Joe Dale agency has the Dick Taylor quintet at the Tom Tom club, Oxnard.

BG Due at Palladium

Benny Goodman is scheduled to bring his band into the Palladium, March 1. Gene Krupa follows, April 5. . . . The Trenier Twins are in their 27th week at the Melodee. They recently switched from Mercury to MGM. . . . MCA is building an airshow around Ginny Simms. . . . Dick Haymes was the first guest on the new Alan Young show.

Singer Betty Garrett and hubby Larry Parks are recovering from injuries suffered in an auto crash last month. . . . Dizzy Gillespie bops into the Million Dollar theater on March 1. . . . Herb Jeffries is now disc jockeying over KGFJ nightly from the Toddle House. . . . If it hasn't arrived, Sam Lutz and wife expect a new personal manager any minute. . . . Art Tatum currently is playing his first Las Vegas date at the Bar of Music. . . . Former flack Martha Glaser has signed Eddie Robertson, ex-Alvino Rey and Dick Pederson vocalist, to a personal management binder.

Vocalist Doris Drew is due back at the Oasis now that her tour has ended. . . . The Bachelors will be held over at the Wilton, Long Beach, until May 1. . . . Nappy Lamare, with the aid of Al Dixon of the Monter-Grey agency, is organizing a co-op Dixie crew to tour the south starting March 20.

Marguerite Padula, pianist, has been renewed at Charley Foy's supper club. . . . Beryl Davis is having her 500-record disc collection shipped here from England.

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GLENN BURRS, Publisher

NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

ED W. PARO, Advertising Manager

MARY LOSSIN, Auditor

ROY F. SCHUBERT, Circulation Manager

EDITORIAL DEPARTMENT

New York Staff:
JACK EGAN
BOROTHY BROWN
1270 Sixth Ave.
New York 20, N. Y.
Circle 7-4131

Chicago Staff:
CHUCK SWENINGSEN
PAT HARRIS
203 N. Wabash
Chicago 1, Ill.
ANdover 3-1612

Hollywood Staff:
EDDIE RONAN
CHARLES EMGE
1222 N. Wilcox Ave.
Hollywood 38, Calif.
Hillside 0677

Contributors: Tom Herrick, George Hofer, Michael Levin, Sharon Pease

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Furtwaengler: A Different Angle

(Ed. note: Beat contributor Michael Levin has written the following editorial expressing a view we have not seen anywhere else. Says Levin: "As the writer of some savage pieces on famed German conductor Wilhelm Furtwaengler when he first was mentioned in the U. S. press as being suspected of pro-Nazism, I have the right to yell copper at what is going on now." Since this writing, it was decided not to accept Furtwaengler as Chicago's symphony conductor. But the principle cited by Levin still holds.)

Furtwaengler, a musician of quite superb merit, without any question played footsy with the Nazis. Whatever he may have done for individual members of the Berlin Philharmonic does not obviate the fact, however, that he gave concerts outside of Germany and elected of his own free will to return. This automatically shotguns the convenient alibi of "what could I do—how could I get away?" which has become noisome in the past four years.

Furtwaengler's defense is a little more novel. He is quoted as having said that he is a German musician, as had been his parents before him, and that he had done what any patriotic musician would have done—stayed with his country. In view of some famed quotes in our own tongue about "my country right or wrong but still my country," this makes it a bit difficult to hold one's nose when Furtwaengler hoves into view.

However, it would seem to give Furtwaengler the same status as any other German; which means he is entitled to enter U. S. night clubs barred to U. S. army enlisted men and perhaps even to conduct in the States.

Certain of our more energetic musical citizenry have protested Furtwaengler's proposed contract with the Chicago symphony, pointing out that as a Nazi sympathizer, he should not be allowed to conduct on these shores.

Outside of the fact that the protesting group numbers at least one man who is as bad a Nazi as Furtwaengler ever thought of being, plus the fact that, perhaps, a small element of professional jealousy might be cropping up, the participants in this tea crumpet affray have missed one very important point:

The German civilian courts and the U. S. military government authorities have ruled on Furtwaengler and declared him legally okay, though perhaps a bit tainted morally.

Furtwaengler is probably the greatest conductor of Beethoven and Wagner in the world today. His compatriot, pianist Walter Gieseking, involved in a similar fuss, is one of the top three pianists now playing. Both are very unsavory individuals, for our money. We would take equal pleasure in listening to and slugging both of them.

But the point remains that courts whose authority we are bound to respect have declared Furtwaengler a law-abiding citizen. However much we may dislike the decision, our rage must be directed at the courts and the men who administered the ruling, not at Furtwaengler.

Once tried and set free under our standards of justice, he has the right to spit in anyone's eye if his previous record is used against him. The error, the fault, perhaps even the connivance which cleared Furtwaengler lies with the German and military courts. To attack him not only is to libel or slander him but also to make a mockery of our system of justice.

To Furtwaengler then, it behooves us to give a welcome to an undeniably great musician. To the American military government, it behooves us probably to give a smacking big investigation. To do otherwise makes us as bad as the men we fought.

On Cornell!



New York—Singer Don Cornell, shown here with his dog, Count, can look forward to both a new year and career. Band leader Sammy Kaye, for whom Cornell sings, is planning to send Don out on his own with Kaye's aid and assistance.

RAGTIME MARCHES ON

NEW NUMBERS

BONDS—A son to Mr. and Mrs. Ralph Bonds, December 16 in Bryn Mawr, Pa. Dad is organist.
LASCHIDE—A daughter to Mr. and Mrs. Vincent Laschide, January 1 in Pittsburgh. Dad is with Tommy Carlin's orchestra.
FERRICONE—A daughter to Mr. and Mrs. Charles Ferricone, January 9 in Hempstead, Long Island, N. Y. Dad is drummer known as Charles Perry.
REARICK—A son, George, to Mr. and Mrs. George Rearick, recently in San Bernardino, Calif. Dad is manager of the Colonial Club; mom is pianist and singer with the group.
STEGMEYER—A son, Alfred, to Mr. and Mrs. Bill Stegmeyer, December 30 in Detroit. Dad, former Bob Crosby alto and clarinetist, is arranger for WWJ there.
TURI—A son, Stephen P. (8 lbs., 2 oz.), to Mr. and Mrs. Blaise Turi, December 22 in Jersey City. Dad is trombonist with George Pastoor.
WALTERS—A daughter, Tina Sue, to Mr. and Mrs. Bob Walters, December 11 in Hollywood. Dad is clarinetist.

TIED NOTES

CLAY-COLLADA—Harry Clay, tenor man last with Lee Williams, and Eilyn Collada, daughter of NYC El Chico owner Ben Collada, January 16 in Millington, N. J.
COSEGROVE-REAGLE—Billy Cosgrove and Elaine Reagle, January 10 in Pittsburgh. Both are with Phil Cavazza's orchestra.
DAVIS-GOLDSTEIN—Ruby Davis, NBC staff violinist, and Ida Goldstein, with Harma music, January 1 in Chicago.
DAWSON-STUART—Mark Dawson, singer in *White Button Shoes*, and Toni Stuart, in *Where's Charlie*, January 18 in New Brunswick, N. J.
HARROD-FOGEL—Ben Harrod, saxophonist with Guy Lombardo, and Laura Fogel, January 16 in New York.
LAMSON-AMOURER—Jack B. Lamson, former Hartford, Conn., musician, and Suzanne Amourer, December 26 in New York.
LEWIS-KATZ—Nat Lewis, drummer at the Three Deuces, and Mona Katz, January 9 in New York.
MARANO-CALABRESE—Raymond Marano, with the Pittsburgh symphony, and Mary Margaret Calabrese, December 27 in Pittsburgh.

FINAL BAR

BAQUET—George Baquet, clarinetist, January 14 in New Orleans.
CLARKE-BARRY—John Clarke-Barry, orchestra leader and father of Alfred Barry, president of the Irish Federation of Musicians, January 5 in Dublin.
CUTTY—William Cutty, 71, orchestra leader and onetime manager of the Six Musical Cutties, January 11 in New York.
MARKS—Max B. Marks, 74, vice president of the Edward B. Marks Music Corp., January 6 in New York.
O'BRIEN—Robert E. O'Brien, violinist and former leader, December 28 in Philadelphia, N. J.
PAULSEN—Gordon Paulsen, 45, organist at KVVU, in Los Angeles, December 23 in Ventura, Calif.
SHELLEY—Phil Shelley, 48, personal manager and agent for Martha Davis, Maurice Rocco, Arthur Lee Simpkins, January 5 in New York.
STAPPAN—Leo Stappan, 42, former circus musician and onetime leader of the Sacramento municipal band, December 31 in Sacramento, Calif.

CHORDS AND DISCORDS

Toronto Ignored?

Toronto

To the Editors:

My question is "What's wrong with the music business here in Toronto?" I'm afraid the big names either do not like our city or else they're afraid it's too cold for them up here.

In the last 108 nights, September 1 to December 17, we have had approximately 12 separate nights of "big name" music.

A city which is larger than Buffalo, San Francisco, or Vancouver, B.C., should receive better treatment than this. All these cities seem to get big stars regularly, not for just one night but for a week or more.

The excuse that this city does not give support to the big names cannot be used. In the last few months the Toronto audience for one-nights was 7,000 for Frankie Laine; 5,000 for Jimmy Dorsey; 5,000 for Mel Tormé; 6,000 for Stan Kenton, and 7,000 for Peggy Lee.

The city of Toronto deserves at least one name band or top singer here entertaining for one week at a time.

Mac Gilbert

Wants Martyr, Too

Delaware, Ohio

To the Editors:

Just coincidence no doubt, but Mike Levin's well-chosen words "... you find most of your idols have feet of clay..." (*Down Beat*, January 14) form a striking couplet to the page one lead story announcing Stan Kenton's retirement from the ranks of musical pioneers.

It's difficult for those of us who have faith in the worth of musical progress to believe that one of the advance guard's most inventive, enthusiastic, and sincere members has forsaken the cause for which he so often, so eloquently, and effectively has pleaded.

It's equally tough to have to add the Kenton name to a regrettably long list of pseudo-progressionists, who flash brilliantly on the musical horizon and then, lacking the integrity and fortitude to continue, merely fall back and take their places in the crowded pattern of ordinary contemporary musical history.

Is this the same Kenton who supposedly inspired musicians like Elliot Lawrence's lead trumpeter Johnny Dee to return to the business on the grounds that music's forward march needed all the intelligent, talented leadership it could muster?

How could he break up his band with promises of a brief, intensive campaign to establish "halls of jazz," and then pull out of this guise to reveal that this was the end?

As a faithful Kentonite, I hate to think that the tall prophet of progressive jazz, who rode the backwash of the great 1945 Herman Herd to fame, is checking out in the face of another Herman high tide. Unfortunately, it looks that way.

Bill Hegner

Louis Inaugural Crown

Bloomington, Ill.

To the Editors:

Just for the record—on the night of January 10 Louis Armstrong's band (Lou Breese was there, too) played for the Inauguration of Gov. Adlai Stevenson of Illinois, in the State Armory at Springfield.

Satch has played in a lot of places, but I wonder if he ever played this sort of function before? How many other bands of the Armstrong caliber have? Not many, surely. This type of thing usually runs to the Meyer Davis society variety.

The crowd was terrific—4,000-5,000 on and around the dance floor and as many more spectators in the galleries. And the work was rugged. The two bands alternated

at about 20 minutes each, from 8 p.m. to midnight, without a break. And the Armstrong band jumped solidly from its first beat.

Your Pat Harris remarked in the *Beat* recently that the unit didn't have a band feeling at the Blue Note in Chi. Maybe so—I didn't hear it there—but believe me, it had it in Springfield, and it was wonderful. When the Breese unit, banjo, fiddles, and all, were on, the jammed crowd tried to dance and applauded politely. When Satch was on, the crowd almost tore the roof off.

And the band had a wonderful feeling. They not only played that way, but several of them said so. The band and the crowd were one. The band was in the best of humor, individually and as a group.

Every request, as far as time allowed, was honored cheerfully. When the autograph seekers were so thick some of the boys couldn't even get out for a smoke, they still seemed as happy as though they were getting \$5 a signature, and that would have run to a lot of lettuce that night.

A further word, because the *Beat* has made a point of this occasionally. There was no more color line on the dance floor than there was on the bandstand, and maybe that's worth something, too.

Harold Sinclair

Whither Progress?

New York

To the Editors:

For some months now I have been listening to the be-bop cult raving about the progressive music they put out. If these conscious claims to progressivism are sincere, then perhaps they will be able to answer a simple question. Toward what are they progressing?

Bop, in its present state, has made a great contribution to jazz and modern music. It has introduced deviations to formerly standardized and dated chord and rhythmic patterns. It has stressed the technical mastery of instruments, and has added to the flexibility of a hitherto restricted conception of jazz.

But the tendency to consider bop as the "only kick" has become prevalent among bop enthusiasts, and they too readily discredit and reject other contributions. In so doing, they adopt the dogmatism of which they so righteously accuse their opposition.

It's gotta be new or it's no good. Yet there are some pretty firm foundations for jazz that will still stand when bop is a worn-out cliché.

When the boys down in New Orleans started to play their jazz, there was no question of sincerity. And although they were limited, they did, through their horns, tell a story right from the heart.

The story sprang from their environment, the situations in which they found themselves, their joys and their sorrows, and it was well told. It was a true reflection of the times they lived in. In the following years many musicians clung all too tenaciously to the old ideas, refusing to surrender them to a new set of circumstances and environmental changes.

They were true and sincere because they were, in effect, telling a story merely for the sake of telling a story and not because they had something to say.

Bop is headed for the other extreme, with its "ten years ahead" attitude. In trying to be artistic and futuristic, bopists don't reflect a true, accurate picture of their situations, but rather, embark on fantasies completely outside their experience.

Only a favored few have the remotest idea of what bop is trying to say, and many times they are unsuccessful, especially when they become too consciously arty, too sensational for sensation's sake, too mathematical.

The many imitators of this complex expression fall miserably, and succeed only in creating the impression that they are neurotic exhibitionists emitting a meaningless cacophony just to attract attention.

It would be well for the bopists to consider (a) that jazz did not originate simply as a new form of noise-making or finger and lip exercises; (b) that progressives, openmindedly considering the future, might study and use the past and present; (c) that sincerity and originality are much more effective than the blind copying of a trend, and (d) that bop is not the end result but merely a phase in the history of jazz music.

Then maybe bop will knock a hole in the end of the blind alley in which it now finds itself.

Jack Lord

Germ Of 'Gershwin'-Type Show Is Old With Skitch

By JACK EGAN

New York—Despite the fact his hopes of presenting a real stage production at the Capitol theater were kayoed by time and facility limitations, Skitch Henderson's enthusiasm was dimmed not a whit. His future plans call for extensive use of script, production, lighting, and special effects for a showy presentation of his band in theaters and location spots. It is not practical for ballrooms or one-niters, however.

All this excitement about the "new look" in band presentations, stems seemingly from the production built around George Gershwin compositions, rigged up by Ernie Byfield for his reopening of the College inn in the Hotel Sherman, Chicago, last fall.

Goes Back Further

But it goes back further than that. About three years ago, fresh from an army discharge, Skitch was discussing the status of the music business, public tastes, and his own problems.

Henderson was set on taking out a band, but was concerned about just what the customers

would go for. "Progressive" jazz and bop were gaining ground, yet everything around the ballrooms indicated what a war-weary public wanted was semiquiet music for dancing.

But Skitch talked, maybe thinking out loud, of a band similar in style to the kind with which Paul Weston was making records, then rigging up special production routines for proper eye as well as ear appeal for this commercial minded American public.

Got His Band

Eventually, Skitch did get his band together, didn't exactly adopt the Weston style but did follow

that general pattern in the presentation of his dance music. He made some records and hit the road. Other than developing his own sense of showmanship and a contagious personality, and equipping his band with two outstanding vocalists, he didn't crack the ice on the presentation ideas he'd been discussing.

Then it happened. Byfield, it seems, wanted to foster such a project in the presentation of his bands. He'd written most of the top leaders, many of whom never bothered to answer, and got his strongest nibble from Skitch.

Henderson went into Chicago, huddled with Byfield and producer Sherman Marks. All agreed on Byfield's basic plan and each contributed his own thoughts to the show that started trade talking all over the country.

More of 'Gershwin'

Skitch's plans call for the use of a College inn type of production, augmented by comedy relief and brief sketches, for a forthcoming theater tour, eventually winding up with a fall engagement at the Hotel Statler in New York. The tour probably will start next month or in April at the Chicago theater in Chicago.

For the additional material, he's engaged the help of such experienced comedy scripters as Gene Sheldon, Hank Ladd, and Hal Block. Marks, of course, will remain in the Henderson production picture.

Altoist Getz Playing Again

Milwaukee—Out of his seclusion from the musical scene in Milwaukee is Eddie Getz, altoist, who is now at the High Life Spa, blowing nightly. With him is Don Momblow, guitar; Dick Ubick, bass, and Hank Colivita, piano. The quartet, featuring Eddie's imaginative alto, provides interesting listening.

Getz was promised a three-month engagement at the spot, but the going here is tough for local musicians, so the deal is indefinite. If it falls through, he is considering joining a name band.

Following Woody Herman at the Showboat for two weeks is Nellie Lutchter, making her first Milwaukee appearance. Next is Frankie Laine for one week.

The Stage Door failed to obtain the singer recently because of a booking hassel. Art Van Damme combo continues at the club until February 17. The management is dickering for the Howard McGhee sextet to follow.

A sweet band policy will be followed by the Eagles' ballroom throughout February when it presents Shep Fields on the 13th, with Vaughn Monroe and Dick Jurgens scheduled for some time during the month.

Tommy Sheridan's trio stays on at Denny Holland's Town House.

—Shirley Klarner

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NOTES between NOTES

By Michael Levin

New York—When is all this boponey going to stop? When are well-known band leaders going to stop making fools of themselves in the press for the benefit of writers who know slightly less than they do about the subject: be-bop?

Latest leader who should have known better is Tommy Dorsey, who announced to columnist Earl



Mike

Wilson several weeks ago that "be-bop stinks. It has set music back 20 years."

Now, there are some persons who think T. Dorsey has set the art of the jazz trombone solo even further back. With due respect to Tommy's great talents as an organizer, a man

who has consistently led bands with a good performance level, and a fine lead man, his jazz conception is nothing short of ludicrous, which in all fairness admit, he has been the first to admit.

Now what is this campaign on the part of a lot of big leaders to put down bop? Up until his switch of some months ago, Benny Goodman always was quotable on how awful its adherents were, as were most of the big dance band names in the country.

All this noise puts those who like good music in a very uncomfortable position. They recognize that Tommy Dorsey is a tired excuse for a jazz musician and that Benny Goodman most of the time is executing the same scales he knew in 1935. On the other hand, Miles Davis often bumbles like a bad throat gargle, while Dizzy Gillespie has been known to have nights when his ideas sounded as if he had been knifed just before he started the solo.

For the past three years, we have been pointing out that bop musicians too often didn't know their horns, had bad tone, and committed awful breaches of anybody's taste in the name of progressive music. At the same time, it was indicated that they were improving and that there was much merit in what they were trying to do.

So guys like Tommy Dorsey come along and muddy up the water. It's hard enough to get the bop kids to realize there are a few things in music beside Bird Parker and at the same time to suppress Eddie Condon's prejudiced views on music as played by anyone other than his barefooted ones, without the likes of Dorsey getting in the act.

We realize that by making the above crack to Wilson, along with "musically, be-bop sounds like a lot of guys practicing. . . . They've no tone. . . . I'll bet they can't play the melody to America. . . ." leader Dorsey got his name in syndicated copy all over the country. Businesswise this is no loss. But TD is too good a musician not to realize that, for all their

frightful clinking, technical exhibitions, and pure plain honking, the bopists come up with something valuable. The kids are putting around with harmonic intervals, rhythmic variations, and counterpoint far more complex than anything TD's generation messed with.

Given some time, they should achieve that ease and lack of pressure brother Dorsey wants out of his jazz. Or does he forget some of the abortive sounds Bud Freeman used to get off in the course of creating a solo?

What is with all this screaming anyway? If the older musicians and leaders keep on in this stupid fashion, the younger musicians will turn away in disgust, learning nothing from them. Thus, it will take twice as long to make well-rounded musicians out of bopists than it would otherwise.

Slushhornist Dorsey should remember he is playing for thousands; these kids are playing mostly for themselves. They are trying to become practitioners of an art he already has partially mastered. There are many of them right now who, from the standpoint of breadth of understanding, background, and musical experience, make him sound like an untutored businessman. As they get older, they will mellow, and should acquire an ease of performance and expression they don't have now.

Strange how short human memory is. A couple of decades ago, Dorsey was playing with jazz groups that were put down by all the established dance bands—now he is screaming copper at the same type of kid today.

We recommend for his attention that outstanding example of musical tolerance and development, Coleman Hawkins. A star soloist on Red McKenzie record dates in 1929 with PeeWee Russell, Glenn Miller, Gene Krupa, and Eddie Condon, all well-known moppists

HOLLYWOOD TELE-SCOPE

Petrillo Promises Scale For Video Pix Due Soon

By HAL HOLLY

Hollywood—Local AFM officials were informed by James Petrillo's office during the latter part of January that recording scale and conditions under which AFM members may work in films made for television would be announced, in all probability, before the end of this month and by around March 15 at the latest.

There was no hint as to whether the scale would be higher or lower than the standard motion picture recording and sideline (visual only) scale.

Movie recording pays \$39.90 for a session of three hours or less. Sideline rate is \$22.50 a day of nine hours, with an hour off for lunch.

Television pictures, like movies, will be under jurisdiction of AFM's national office, with J. W. Gillette in charge. Local 47 tops have no authority in this field.

Maxwell Featured

Bobby Maxwell, young harpist who has had his own show on KLAC-TV, is one of the featured performers on a new weekly half-hour musical show recently added

to the station's Thursday evening video schedule.

Also featured are singers Carrol Brent and Dave Street. Staff combo, headed by guitarist Roc Hillman, supplies backing.

Maxwell is the harpist who soundtracked the *Second Hungarian Rhapsody* for the Harpo Marx solo sequence in *A Night in Casablanca*. (Harpo actually does play harp, but he didn't do recording on that particular sequence.)

Harp Appealing

The harp, especially as played by the younger, more imaginative performers, seems to have a strong appeal to video viewers. Betsy Mills has built a big following with show on KFI-TV.

Gail Laughton (harp for Cary Grant in *The Bishop's Wife*) has had a flock of offers from telesta-

Bop Cooling Off Tennessee Town

Greeneville, Tenn.—It's called the House of Modern Music and Art, and though in a hamlet in the northeastern corner of Tennessee, it's a direct descendant of Minton's Playhouse in Harlem, and of the Royal Roost on Broadway.

Like those not-so-mellifluous-named bop joints, the H of MM and A is a hotbed of bop, and due soon to become much hotter. Its owner, Johnnie Robinson, was a drummer with Gray Gordon and Ray Eberle, and took Cliff Lee-man's place with Don Byas when Cliff left to join Jimmy Dorsey. Byas was at the Three Deuces in New York then, and Dizzy Gillespie and Charlie Parker followed them at the Deuces.

Personnel of Robinson's bop group here apparently has a pretty quick turnover, but he had hopes of luring trumpeter Jerry Horowitz, tenorist Brew Moore, bassist Charles Leeds, and pianist-arranger George Handy to the frontier, where customers want entertainment and still have the money to pay for it.

In the meantime, the bop band, plus a 10-year-old singer, Bobbie Jean Webster, have been working two-day theater stands in the vicinity, in addition to the home club.

tions but has been forced to pass them up because of movie and radio commitments.

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THE HOT BOX

13 Paramount Reissues
Fodder For Collectors

By GEORGE HOEFER

Chicago—Johnny Dodds did not play on Paramount 14001, listed as Johnny Dodds with Richard M. Jones' Jazz Wizards blowing *Hot and Ready* and *It's a Lowdown Thing*. The first couple of hundred copies of this reissue will become col-

Hyams Trio In L. I.

New York—The Margie Hyams trio, with Tal Farlow, guitar; Lee Hulbert, bass, and Margie, vibes and piano, is at the Casbah, Freeport, Long Island.

Martha Davis In NYC

New York—Singer Martha Davis, west coast favorite for some months, has opened at the Blue Angel nightery here for her first appearance in the east.

lector's items half a century from now. At last the John Steiner reissues of the original Paramount label have begun to come through. The first release includes 13 records numbered 14001 through 14013.

The label names the main artist appearing on the side in large letters while the old group title is in smaller letters. For example, LOUIS ARMSTRONG with Fletcher Henderson's orchestra. The old record number is not used, but the original master number is on the label.

The late Richard M. Jones left conflicting testimony pertaining to the first sides selected for rein-



George

statement in the Paramount catalogue. Back in 1945, Paul Eduard Miller interviewed Jones while preparing the New Orleans issue of the Esquire Jazz Book.

Jones told Paul that the personnel on the *Hot and Ready* Paramount date was as follows: Elisha ???—trumpet; Johnny Dodds, clarinet; Baby Dodds, drums; Honore Dutrey, trombone, and Jones, piano.

Miller gave this information to the *Hot Box*, and it was published as a quotation in the October 1, 1945, issue. The new Delaunay Discography also lists the above group, giving Elisha's last name as Herbert.

Russell Says No

William Russell received one of the first copies of Paramount 14001 and came rushing to Chicago with the information that Jones had given him an entirely different personnel many years ago, and besides to his ears it just isn't Johnny. Russell is a very reliable author-

Monchito At Buttery

Chicago—Ramon Monchito was scheduled to replace Felix Martinique at the Buttery of the Ambassador West in the middle of February. Monchito's band will record his own calypso, *The Sugar Song*, and a Johnny Velasquez tune *Chiquita* for Melody label here.

Pianist Joins Quint

Milwaukee—Gene Pairan, former solo pianist, has joined Pete Rubino and his Musical Crackpots at Joe Aliotti's Violina room of the Kilbourn hotel here. Others in the quintet are Don Dalen, Don Mohn, and Chuck Regner.

ity on things Doddian. Bill listed the following personnel: Shirley Clay, trumpet; Artie Starks, clarinet; Billy Franklin, trombone; Ike Robinson, banjo, and Jones, piano.

Steiner agrees with Russell, and we are inclined to think that if it is Dodds, it is poor effort by Johnny. We feel sure that collectors familiar with the playing of Johnny Dodds will vote for the Starks' version.

The 13 Reissues

Here is the list of the 13 reinstated Paramounts now available:

- 14001 Johnny Dodds with Richard Jones, *Hot and Ready*—It's a Lowdown Thing. Originally Para. 12705. (On later copies, label will read Artie Starks, clarinet.)
- 14002 Tommy Ladnier and Ork, *Lazy Lady Blues*—Jelly Roll Blues. Originally Para. 12339. (Edmonia Henderson, vocal.)
- 14003 Louis Armstrong with Fletcher Henderson Ork, *Prince of Wales*. Originally Para. 20367. Sammy Stewart Ork, Copenhagen. Originally Paritan 11359.
- 14004 Joe Smith and Ork (Ethel Finlay, vocal), *Heart Breakin' Joe*; Myrtles Ragmuth (piano solo recorded in 1921), *African Rag*. Never issued.
- 14005 Fletcher Henderson piano solo, *I Want To—Chimes Blues*. Originally Black Swan 2116.
- 14006 Leadbelly, *All Out and Down—Pachin' Trunk*.
- 14007 Jelly Roll Morton Ork, *Big Fat Ham*—Muddy River Blues. Originally Para. 12050.
- 14008 Clarence Williams Ork, *New Down Home Rag*—Supreme No. Originally QRS 7005. (King Oliver is on these sides, according to C. Williams' notebook in the possession of William Russell. New Down Home very similar to Aunt Hagar's Blues.)
- 14009 Harlem Strut. Originally Black Swan 20361. Fletcher Henderson piano solo, *Unknown Blues*. Originally Black Swan 2026.
- 14010 Meade Lux Lewis with George Hann, *Frankish Blues*—Boy in the Boat. Originally Para. 13024.
- 14011 Ma Rainey, *Deep Moaning Blues*—Traveling Blues. Originally Para. 12706.
- 14012 Fletcher Henderson Ork, *Sump Blues*—Og to Buffalo. Originally Para. 12486.
- 14013 Squirrel Ash Craftsmen, *Riverboat Shuffle*—Sunday. Originally Monday Knight, private issue. (Features Bill Priestly, soprano.)

The above records are being pressed and distributed from the old spot at Port Washington, Wis. Various jazz shops over the country will stock the sides.

JAZZ ON RADIO: A new jazz stanza with a different approach is Bill Branch's *Concert in Jazz* over WCFL, Chicago, 1 p.m., Sundays.

The *Hot Box* all-star jazz band of all time will be announced in the issue dated March 11, which will appear for sale on February 25.

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Louella
Ain't Misbehavin'
Who's Sorry Now?
Leavin' Town

Album rating—J J J

The "new" about this Dixieland group refers primarily to the more modern, more arranged style of the band. Meissner, as most two-beat fans know, has been blowing that style of clarinet for many years with a variety of bands including Bob Crosby, Barnet, Teagarden, Slack, et al.

These sides allegedly grew out of some experimental sessions that Zep conducted at his house on many a happy Sunday afternoon with guys like Chick Daugherty, trombone; Nick Patool, drums; Stan Wrightsman, piano; Charles Mackey, trumpet; Bob Poland, tenor, and who else but Joe Rush-ton, bass sax.

The Simon-pure may object to the refinements that Meissner makes in basic Dixie, particularly on the emphasis that is put on arranged ensemble, but those with a modicum of tolerance will find that in many ways they enhance two-beat and in a way bring it more in line with the progress made in other fields of jazz.

Sorry, Beale, and Shuffle are more or less traditional fare to which Zep has added several of his own Dixie originals like *Dixie* and *Masquerade*, both of which are fairly up tempo marches. Generally speaking, the solo efforts are subordinate to ensemble both in quantity and quality, though there are some excellent trumpet passages in the relaxed Bixian style of Mackey. (MGM album 36.)

Earl Bostic

J J Where or When
J J Disc Jockey's Nightmare

It's hard to tell from the shallow recording whether this disc has enough men on it to entitle it to listing under the bigger band classification—and in addition it sounds as though the pitch had been raised a tone or so by speeding up the RPMs.

Where is for Bostic's alto all the way through, and he does play some interesting things along with the showy ones. *Nightmare* at a moderately fast tempo finds Earl using the convenient descending majors of *Lover* to play a bar or two of lead from a dozen or so other pop tunes. (King 4266.)

BAND JAZZ

Sy Oliver

J J Four to Go
J J Sad Story Blues

Hardly anything of any moment happens on *Four*, which is a big band side but wastes most of the men most of the time. Guitar and bass split the opening chorus with solos that sound more like the casual noodling you might hear behind a vocal chorus than single instrumental efforts.

Piano takes the first half of the next chorus followed by some ensemble and a drum solo. Sy can write originals like these in his sleep without half trying. *Sad* is a slow vocal blues with Tommy Roberts doing the lamenting. (MGM 10335.)

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Erskine Hawkins

J J Corn Bread
J J Bewildered

Despite the Louis Jordan six-eight style of *Corn* there is some fairly good solo effort, notably the double trombone chorus. Baritone also plays a prominent part though not so effectively. *Bewildered* is a slow ballad coauthored by Teddy Powell and Leonard Whitecup, which at the draggy tempo allows for little more than a Jimmy Mitchell vocal and some plungered growling by the leader's horn. (Victor 20-3326.)

Sam Donahue

J J Gypsy Love Song
J J Out in the Cold Again

Straight four-four in the manner of the golden age of swing soon may be what amounts to an almost archaic form of rhythm. But it probably will be recorded in later years that the Donahue band conducted the last rites with dignity and finesse.

As a matter of fact, the way things go on in this band, they could turn the tide back because, mister, they get one tremendous beat, as the most bigoted modernist would have to admit after listening to *Gypsy*. And it's not only the rhythm section that swings.

The second ensemble after the excellent muted trumpet jazz is nothing short of wonderful with its precise bite and terrific drive. Sam's tenor chorus is a moderately good effort, but the aforementioned ensemble chorus would have sounded better at the end than the final ensemble, which sounds too much like one of the old Glenn Miller last chorus productions.

Cold is an old tune from the '30s sung by Bill Lockwood, but there must be better ballads in the book than this. (Capitol 15340.)

Ziggy Elman

J J How High the Moon
J J The Night Is Young

This is probably the best big band disc the redoubtable Ziggy has done for MGM. *Moon* starts out with brass in tight cups much like the Krupa record only with the added refinement of the single

note open-horned blat a la J. Dorsey at the end of each four bars.

Ziggy jams in alternate phrases up to the end of No. 1. Follows a really nice interlude between choruses followed by trombones and an Elman chorus of doubtful value, some clarinet, and an eight-bar full band out.

Ziggy sounds more attractive and logical as a sweet soloist in the opener on the pretty *Night*, which is tailed by some sax and tram work and a good finale. (MGM 10332.)

DANCE

Tommy Dorsey

J J How Many Tears Must Fall?
J J Down by the Station

Tears, an Isham Jones tune, is pretty but characterless with a Denny Dennis vocal, some cup muted TD and some sotto clarinets behind both of them. *Down*, one of those Slim Gaillard novelties, with Dennis, Lucy Ann Polk, and the

Symbol Key

J J J J J J Tops
J J J J J J Tasty
J J J J J J Tepid
J J J J J J Tedious

Sentimentalists, is just characterless. What a sad, sad thing it is with this band that so much could happen—but nothing does. (Victor 20-3317.)

Art Mooney

J J Where Gypsy Fiddles Play
J J Oh, Mama!

Mooney has forsaken the banjo and community sing for the most part and is managing to get a really respectable sound in his ballad sides by using the Glenn Miller voicing in his sax section on reed leads.

Gypsy is admittedly a schmaltz tune, but the band sounds all right, as does vocalist Bud Brees. *Mama*

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die the vocal, but the Loesser tune from *Where's Charlie?* is weaker than 2 per cent beer. (Victor 20-3324.)

Sammy Kaye

Powder Your Face with Sunshine
Careless Hands
I Got a Gal in Galveston
The Rosewood Spinet

Sunshine is a tune with a moral to it. *Careless Hands* has to do with "dreams slipping through" rather than what you're thinking. *Spinet* is about an old beat-up piano standing in the corner—a remarkable instrument, incidentally, since it apparently has a memory that precedes by some years the creation of the spinet as a piano style. *Galveston* is cowboyish in flavor—natch. And through it all Don Cornell, the Kaydets, and the band sing. (Victor 20-3321, 20-3328.)

Noro Morales

El Sopon
Isla Verde

Morales' big band is a little ponderous in spots on *Sopon* (Cuban stew), though it does get a good beat going after the vocal in back of his 88ing. *Verde* is an adapta-

tion by brother Esy of an old Bizet theme, and it makes a presentable slow rumba. (MGM 10341.)

Vaughn Monroe

Melancholy Minstrel
Red Roses for a Blue Lady

What this country needs is a good new tune—and neither of these answers the description. *Minstrel* is a waltz, and *Roses* is a boom-chicker. Vaughn, the Moon Maids, and hundreds of other vocalists sing 99 and 44/100 per cent of each side. (Victor 20-3319.)

VOCAL

Fran Warren

Why Is It?
Joe

Fran's first sides for Victor are also two of the first that this company has released after the ban was lifted. Henri Rene's backings are somewhat different stylewise than Miss Warren has been accustomed to in her association with the Thornhill band, but the more Stordahlshish tenor of the scores seems no less compatible with her

sultry style than those of the past. She handles herself very capably on both *Why* and *Joe*, though she overemotes a trifle at the end of the first tune. At last Victor has a candidate for top honors in the field of girl singers, something that should make them very happy. (Victor 20-3318.)

Jo Stafford

These Will Be the Best Years of Our Lives
Funny Little Moneyman

Jo sings the optimistic *Years* and the *Money* tear-jerker with her usual gloss and polish, and even though the tunes are only ordinary, the combination of Stafford and Weston on those good Capitol surfaces usually can mean nothing less than quality. (Capitol 15336.)

Perry Como

Far Away Places
Missouri Waltz

Places, despite its popularity, is unappealing to these ears, and yet Perry makes it sound rather pretty with the soft intimacy of the Henri Rene fiddles. And if Mr. Truman rapidly is tiring of his "favorite" waltz due to repeated playings by well-meaning performers, his flagging interest may be revived by the way Como does it. (Victor 20-3316.)

Billy Eckstine

My Silent Love
In a Sentimental Mood

Billy's Love is a sometimes tremulous but nevertheless apt performance, and the accompanying band, despite its flossy fiddling at the start, develops some interesting

spread chords in support as the side gets along.

The old Ellington tune *Mood* also spots a fluent Billy and is top drawer warbling from stem to stern. Recording is technically good, too, which has been quite a problem during the Eckstine-National relationship. (National 9060.)

Johnnie Johnston

Can't We Talk It Over?
Funny Little Moneyman

The combination of Sonny Burke's ultramodern and tasty background scores and a vocalist who would sound more at home with a Freddy Martin is a little out of phase. Johnston gets too wavy and too slurry in *Talk*. *Moneyman* is more to his liking, apparently, and he does a slightly better job with it. (MGM 10342.)

Four Hits and a Miss

I Wouldn't Trade One of Your Kisses for the Whole Wide World
Lonely

Kisses, which is being entered in the sweepstakes to produce a song with the longest title in the country, is sung better than it merits by the Hits. And the latter part of the above statement applies to *Lonely*. (Exclusive 1334.)

Patti Page

So in Love
Where's the Man?

Either better recording is beginning to emphasize it or Patti is beginning to develop some desirable overtones of huskiness much in evidence on *Love*, which alternates rhythmically between a beguine beat and four-four. The slow, sen-

suous *Man* has an interesting George Barnes backing to enhance the mood that Patti creates so delicately. (Mercury 5230.)

Harry Babbitt

Portrait of Jenny
Baby, I Need You

Jenny is a ballad about her portrait. *Baby* is a slow rhythm novelty—one of those "like ham needs eggs, I need you" propositions—and Harry does a surprisingly neat job of it that will be popular with half a chance at the jukes. (Seco 4115.)

Page Cavanaugh Trio

I'm Gonna Get Lost from You
The Gal Who's Got My Heart

The Cavanaughs are another inherently capable group who are unfortunately dedicated to recording the things that bring in gold. We don't blame them, but it certainly would be a relief to catch a couple of instrumental sides on the order of *Body and Soul* they did for Signature instead of the incessant stream of light, whispered novelties like *Lost and Heart*. (Victor 20-3290.)

Maxine Sullivan

The Story of Our Love Affair
Behavin' Myself for You

Maxine's matter-of-fact approach to the gentle art of getting a song across is sometimes considerably undesirable, but in the case of a couple of unoriginal ditties like *Affair* and *Behavin'*, it's actually helpful. Nothing happens with either—and nothing could no matter who the vocalist. (MGM 10343.)

Tony Martin

Tenement Symphony
(Parts 1 and 2)

Tenement is a running narrative of the various personalities who live under the lower crust in New York City. It's a typical movie production number from the pix *Big Store* but too reminiscent of a hundred other production musicals to add much to musical history. (Victor 20-3274.)

Rose Murphy

Baby, Baby
A Little Bird Told Me

Miss Murphy flutters and waves her juvenile way through a couple of tunes that are, to be charitable about the whole thing, naturals for her style. (Victor 20-3320.)

Dunham Re-Signed

New York—Sonny Dunham, completing a five-week run at Roseland ballroom, was signed to return for a similar period beginning late in March.

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TELEVISION NEWS

Variety Becoming Spice Of Music Presentations

New York—Variety rapidly is becoming the spice of television. Spurred on by the success of the original vaude-revue type shows, those of Milton Berle and Ed Sullivan, networks and sponsors have been concentrating on the musical maze with pit band formula. An outstanding addition is the Phil Silvers weekly opus.

Lanny Ross, Sid Caesar and Mary McCarty, Vincent Lopez, Dunninger and Paul Winchell, Pick and Pat, an American Minstrels of 1949 program, Arthur Godfrey with two weekly programs, and the Stan Shaw late morning segment are but a few of the many that have clicked with the viewers.

Variety also was the keynote of two highly important telecasts of the last few weeks. The opening of the east-midwest coaxial cable network came through in good style, only the last quarter-hour, which was a dramatic episode piped in from Chicago, meeting with trouble.

Janette Davis looked better than her pictures on the Godfrey period. Bill Lawrence, apparently a little ill at ease but certainly in good voice, also had looks in his favor. Berle's dynamite and his blackface duet with Harry Richman, plus the Ted Steele orchestra, with a bit of hoke slapstick inserted by a violin player, all added up to a satisfying hour.

The variety show in Washington the eve of the inauguration went off well, generally speaking and considering the handicaps under which the cameramen were working. They did a good job on picking up the Lionel Hampton and Phil Spitalny orchestras, and showed off Kay Starr as the same good television bet she is on radio.

Jazz Gets Needle

Jazz, too, has been given a TV hypo, with CBS the latest to adopt the format with which WPIX, local indie, began experimenting last September. The Columbia show immediately precedes the Eddie Condon Floor Show, NBC's bid for the cats, on Saturday nights.

With Freddie Robbins as emcee, the latest entry's opening *Adventures in Jazz* featured Charlie Ventura with Jackie Cain and Roy Kral, doing their *Blowing Bubbles*; pianist George Shearing; folk singer Josh White, and Gene Krupa vocalist Dolores Hawkins. Howard Smith, former Tommy Dorsey pianist now on CBS staff, has a seven-piece outfit to back up the show. Bob Bach, the jazz journalist, is producer.

WPIX was leading the field, mostly because of its longer experience in handling this type of show. Some persons have criticized its inclusion of recorded applause after each number but, inasmuch as the camera is trained on emcee Jack McCarthy and two luminaries in a theater box, such color helps rather than hurts the show.

The Condon show on NBC falls flat after each tune because of this silence, even though Eddie always comes right in with some Condonisms. It sounds as if the player or group laid a great big egg.

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Ray Morton Band To Open Kaycee Club

Kansas City—West coast leader-singer Ray Morton and his ork will open the plush new restaurant-lounge built by Ned, George, and Sam Eddy this month.

Julius Herman has taken the bandstand this month at the Plam-Mor ballroom. . . . Tootie Clarkin of Tootie's Mayfair club took a whipping of \$30,000 trying to promote business last year with bop bands. Says he'll reopen this month and continue spending big dough for bop and other wise. . . . Francis Spencer will present Lionel Hampton in the auditorium after presenting the Buddy Johnson ork.
—Joe Zamarra

played *I Can't Get Started*, two shots of Bunny Berigan separately were superimposed on the screen. An effective piece of business.

It might be a good touch to use a similar stunt of picturing the artists to appear the following week as the announcer names them at the end of the show, a la movie trailers.

—jeg

McIntyre Mixes Bop With Sweet

Iowa City—The Hal McIntyre date at the University of Iowa prom here in January proved his band is a crowd-pleaser, to say the least, for the dancing crowd was well-satisfied, as were the standees around the bandstand.

He mixed his bop and his sweet music to just the right degree. It would be a dirty trick to call his band mickey, yet his music is extremely danceable.

A few strictly bop numbers are features, and although not the best ever heard, they do break up the sweet stuff.

Lindy Trio Opens For Indefinite Run

New York—Following a tour through the south and southwest, the trio of Lou Lindy opened for an indefinite run at the Club 43, Sunnyside, Long Island, and signed a pact with Remington records.

Lindy, a clarinetist and vocalist, has Norman Cogan, drummer, and Morey Paul, pianist.

Everything considered, McIntyre and his sidemen turned in a commendable showing to a crowd that did not realize the caliber of the music that was being played.

—Drake Mahery

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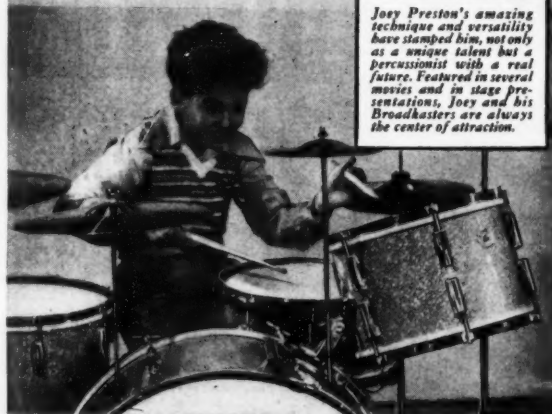
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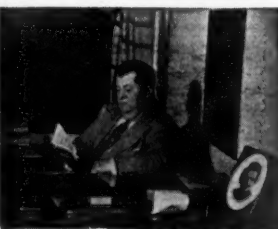
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2/21, h; (Oh Henry) Willow Springs,
Ill., 3/2-29, b
Bohler, Russ (Lions-Milford) Chicago, b
Bothwell, Johnny (Embassy) Jacksonville,
Fla., ne
Bradshaw, Tiny (De Lisa) Chicago, ne
Bradwyne, Nat (Beverly) New Orleans,
Out 3/16, ce
Brennan, Morrey (Henry Grady) Atlanta,
ne
Buse, Henry (Palace) Youngstown, O.,
2/28-30, t; (Bill Green's) Pittsburgh,
3/28-4/7, ne
Byers, Verne (Rainbow) Denver, Out
3/16, b
C
Cato, Freddie (Sherry Frontenac) Miami,
h
Cumpo, Pupi (Saxony) Miami Beach, Out
3/3, h
Candullo, Joe (Mother Kelly's) Miami, ne

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Carle, Frankie (State) Hartford, 2/11-13,
t; (Hippodrome) Baltimore, 2/17-23, t
Carlyle, Russ (Areadia) NYC, 2/18-3/17,
h
Cavallaro, Carmen (Mark Hopkins) San
Francisco, Out 2/28, h
Chase, Bill (Hill Top) Billings, Mont.,
Out 6/30, ne
Clanney, Lou (Shady Nook) Selma, Ala., ne
Clarke, Buddy (Mt. Royale) Montreal, h
Clinton, Larry (Belmont Room) Galveston,
Out 2/21, ne; (Deshler-Wallack) Colum-
bus, O., 2/28-3/27, h
Coleman, Emil (Waldorf-Astoria) NYC,
Out 3/30, h
Courtney, Del (Palace) San Francisco, Out
3/17, h
Cross, Chris (Strand) NYC, t
Cummins, Bernie (Trocaadero) Henderson,
Ky., Out 2/17, ne
D
Darey, Dave (Dellwood) Buffalo, b
Davidson, Cee (Chez Paree) Chicago, ne
Davis, Eddie (Larus) NYC, ne
De Carl, George (Sky Club) Chicago, ne
Deutsch, Emery (Ritz Carlton) NYC, h
Dilline, Dick (El Rancho) Sacramento, h
Di Vito, Buddy (Music Box) Omaha, 2/22-
27, b
Dolan, Bernie (Larus) NYC, ne
Donahue, Al (Syracuse) Syracuse, N. Y.,
Out 2/12, h; (Statler) Washington, D. C.,
2/14-3/13, h
Donahue, Sam (On Tour) GAC
Dorsey, Jimmy (Statler) NYC, In 3/21, h
Drake, Charles (Westwood) Little Rock,
Ark., ne
Dunamoor, Eddy (Buena Vista) Biloxi,
Miss., 3/15-9/15, h
E
Eberle, Ray (Roseland) NYC, Out 3/2, h
Ellington, Duke (Empire) Hwd., Out 2/21,
ne; (Million Dollar) L.A., 2/22-23, t;
(Blue Note) Chicago, 3/14-27, ne
Everette, Jack (Pin-Mor) Kansas City, Out
2/18, b
F
Featherstone, Jimmy (Melody Mill) Chicago,
Out 2/8, h
Ferguson, Danny (Washington-Youree)
Shreveport, La., h

Fields, Shep (On Tour) MCA
Fisk, Charlie (Casa Loma) St. Louis, Out
2/11, h
Fitzpatrick, Eddie (St. Francis) San
Francisco, h
Foster, Chuck (On Tour) GAC
Fotina, Larry (Areadia) NYC, Out 3/17,
b; (Melody Mill) Chicago, 3/9-12, h
G
Garber, Jan (Biltmore) L.A., h
Gilbert, Johnny (On Tour) GAC
Gillespie, Dizay (On Tour) MG
Goodman, Benny (On Tour) MCA
Gregg, Wayne (On Tour) GAC
H
Hampton, Lionel (Regal) Chicago, 2/11-
17, t
Harpe, Daryl (Claridge) Memphis, Out
3/3, h
Harris, Ken (Jung) New Orleans, h
Harrison, Cass (El Morocco) Charlotte,
N. C., ne
Hart, Johnny (Ten Pin) Walpole, Mass.,
Out 3/31, ne
Hawkins, Erskine (On Tour) MG
Hayes, Sherman (Schroeder) Milwaukee,
Out 2/20, h
Haynes, Eric (Colgate Aud.) Jersey City,
Out 6/27, b
Herbeck, Ray (Last Frontier) Las Vegas,
3/11-5/19, h
Herman, Lenny (Tavern-on-the-Green)
NYC, r
Herman, Woody (Showboat) Milwaukee,
Out 2/15, ne; (Adams) Newark, 2/3-9,
t; (Hippodrome) Baltimore, 3/17-23, t
Hisey, Buddy (Roosevelt) New Orleans,
Out 2/14, h
Holmes, Alan (Astor) NYC, h
Howard, Eddy (Aragon) Chicago, Out
3/24, b
J
Jahna, Al (Rice) Houston, 2/16-3/16, h
James, Harry (Casino Gardens) Ocean
Park, Calif., weekends, Out 3/30, h
Jerome, Henry (Edison) NYC, h
Johnson, Buddy (On Tour) MG
Jones, Spike (On Tour) MCA
Jurgens, Dick (Palladium) Hwd., Out
2/28, b
K
Karr, Wayne (Indiana Roof) Indianapolis,
2/11-17, b
Kassel, Art (Blackhawk) Chicago, Out
3/1, r
Karr, Sammy (Copacabana) Miami, Out
2/23, ne
King, Henry (Ansley) Atlanta, 2/14-3/27,
h
Kisley, Steve (St. Anthony) San Antonio,
Out 3/16, h
Knight, Norval (Palace) San Francisco, h
Lang, Bob (Teen Town) Rochester, N. Y.,
Out 6/1, h
LaSalle, Dick (Blackstone) Chicago, h
Lawrence, Elliot (Adams) Newark, 2/25-
3/3, t
Lewis, Ted (Copacabana) Miami, 2/24-
3/16, ne
Linn, Frank (Beachcomber) Miami, ne
Lombardo, Guy (Roosevelt) NYC, h
Lombardo, Victor (Capitol) NYC, t
Long, Johnny (Kavakos) Washington,
D. C., 2/22-28, ne; (Club 88) Geneva,
N. Y., 3/1-7, ne
M
Martin, Niek (Tie Toe) Montreal, ne
Martin, Freddy (St. Francis) San Fran-
cisco, Out 3/21, h
Master, Frankie (Steves) Chicago, h
McCarthy, Fran (Riverside) Lafayette, La.,
McCreery, Howard (Dunes) Pinehurst,
N. C., h
McIntyre, Hal (On Tour) GAC
McKinley, Ray (Adams) Newark, 2/10-16,
t; (Meadowbrook) Cedar Grove, N. J.,
2/17-3/10, rh
Miller, Freddy (Holiday Inn) Flushing,
N. Y., r
Millinder, Lucky (On Tour) MG
Molina, Carlos (Rio) Houston, Out 2/13,
h
Moraes, Noro (China Doll) NYC, ne
Moreno, Buddy (Casa Loma) St. Louis,
2/11-17, b
Morgan, Russ (Shamrock) Houston, 3/17-
4/6, h
N
Nagel, Freddy (Oh Henry) Willow Springs,
Ill., Out 2/27, b
Niosi, Bert (Palais Royale) Toronto, b
Noble, Leighton (Muehlebach) Kansas City,
2/11-19/10, h; (Schroeder) Milwaukee,
3/28-4/18, h
O
Oliver, Eddie (Mocambo) L.A., ne
Overend, Al (Skyline) Billings, Mont., ne
P
Pastor, Tony (Statler) NYC, h
Pearl, Ray (Martini) Chicago, r
Peterson, Charlie (New Yorker) NYC, h
Petti, Emile (Bellerive) Kansas City, h
Phillips, Teddy (Ansley) Atlanta, Out
2/12, h
Powell, Teddy (La Boheme) Hollywood,
Fla., ne
Pruden, Hal (Olympic) Seattle, h
R
Raeburn, Boyd (Paramount) NYC, In
2/16, t
Ragon, Don (Riverside) Green Bay, Wis.,
2/11-28, b
Ray, Charlie (Del Rio) San Pedro, Calif.,
Out 7/1, ne
Reynolds, Milt (Sheraton) St. Louis, h
Reynolds, Tommy (Roseland) NYC, Out
2/18, b
Ricard, Joe (Flagship) Union, N. J., ne
Rich, Buddy (Paramount) NYC, In 2/23,
h
Robinson, Johnnie (House of Modern Mus-
ic & Art) Greenville, Tenn., ne
Rogers, Eddie (Last Frontier) Las Vegas,
Out 3/10, h
S
Sacasas, Anselmo (Ciro's) Miami, Out
2/10, ne
Sands, Carl (Oriental) Chicago, t
Scott, William (Ambassador) NYC, h
Sereeno, Eddie (CPO) Pearl Harbor, Oahu,
T. H., ne
Shaffer, Freddy (Rocket) Ft. Worth, Out
4/10, ne
Sherwood, Bobby (Great Northern) Chi-
cago, t

Spivak, Charlie (Paramount) NYC, In
2/9, t; (Meadowbrook) Cedar Grove,
N. J., 3/25-4/14, rh
Stone, Eddie (Belmont Plaza) NYC, h
Sudy, Joseph (Statler) Detroit, h
Sullivan, John (Congo Jungle) Houston, of
2/28, h
Thornhill, Claude (Roosevelt) New Orleans,
Out 3/3, h
Tucker, Orrin (Ambassador) L.A., Out
2/28, h
Tyler, Dave (Glover) Miami, ne
Van, Garwood (Mapes) Reno, h
W
Waples, Bud (Peacock) Jacksonville, Fla.,
ne
Watkins, Sammy (Hollenden) Cleveland, h
Waynick, Howard (Casablanca) Greens-
boro, N. C., ne
Welk, Lawrence (Trianon) Chicago, Out
2/20, h; (Casa Loma) St. Louis, 2/22-
3/2, b
Williams, Griff (Trianon) Chicago, 2/22-
4/17, b
Wolver, Dick (Phillips) Hot Springs,
Ark., r

Combos

Armstrong, Louis (Palomar) Vancouver,
B. C., Out 2/13, ne; (Mardi Gras) New
Orleans, 2/27-3/1; (Flamingo) Las
Vegas, 3/10-23, h
B
Bal-Blue Three (Rhythm Room) Vallejo,
Calif., ne
Bell, Curt (Ten Eyck) Albany, N. Y., h
Borr, Misha (Waldorf-Astoria) NYC, h
Brant, Ira (Tavern-on-the-Green) NYC,
h
Broome, Drex (Navajo Hogan) Colorado
Springs, Colo., ne
Butterfield, Billy (Nick's) NYC, ne
C
Caldwells (Chanticleer) Baltimore, ne
Cajoway, Cub (Glover) Miami, ne
Carter & Bowie (Cerutti's) NYC, ne
Castellanos, Al (Belmont Plaza) NYC, h
Chordamen (Melody) Johnstown, Pa., Out
2/27, el
Cogan Trio, Norman (Club 42), Sun-
side, L.I., N.Y., Out 5/1, ne
Collins, Lee (Victory) Chicago
Corber, Gene (Forest Hills) Greenville,
S. C., ce
Coty, Red (Sherman) Chicago, h
Cole Trio, King (Blue Note) Chicago, Out
2/13, ne; (Rajah) Reading, Pa., 3/10-
13, t
Conn, Irving (Savoy Plaza) NYC, h
Cooper, Allen (Hickory) NYC, r
Costa Trio, Bill (Hickory House) NYC,
ne
D
Daffy Dills (Diamond Horseshoe) Oglesby,
Ill., ce
Dally, Pete (Eddie Spivak's) Hwd., ne
DeAlonso, Freddie (Ritz Plaza) Miami, h
D'Amico, Niek (Roney Plaza), Miami, h
Dante Trio (Midwood) Brooklyn, N.Y., r
Dardanelle Trio (Park Sheraton) NYC, h
Davis, Dick (Sportsmen's) Newport, Ky.,
Out 3/6, ne
Davis, Johnny Sent (Stage Door) Milwau-
kee, Out 2/28, ne
Davis, Tiny (Midtown) St. Louis, h
DeLo, Johnny (Jimmy's) Newark,
N. J., Out 2/19, el
Deep River Boys (Norman) Toronto, Out
2/17, ne; (Mercur's) Pittsburgh, 2/21-
27, ne
DeLaris, Wilbur (Child's) NYC, r
Dixielanders (Isabel's) Chicago, r
Durso, Michael (Copacabana) NYC, ne
E
Eckstrand, Ray (Den) Rego Park, L.I.,
N.Y., ne
Ellis, Jimmy (Rose Bowl) Springfield, Ill.,
ne
Ennio's (Ambassador) NYC, h
F
Ferrante & Teleher (Madison) NYC, el
Fields, Herbie (Silhouette) Chicago, Out
2/18, ne
Fields, Trio, Irving (Warwick) NYC, h
Four Blazes (Nob Hill) Chicago, ne
G
Glidden, Jerry (Congress) Chicago, h
Gonzalez, Leon (Crown Propeller) Chi-
cago, ne
H
Hardiman, Baggie (Click) Philadelphia, r
Harmonists (Palace) Youngstown, O.,
2/28-3/2, t
Harold, Lou (Bal Tabarin) NYC, ne
Haynes, Cyril (Village Vanguard) NYC,
ne
Hayes, Edgar (Ciro's) San Francisco, ne
Hickman, Chester (New Haven) Chicago
Holmes, Alan (Astor) NYC, h
Hopkins, Claude (On Tour) ABC
Hyams, Margie (Casbah) Freeport, L.I.,
N.Y., ne
Hunt, Pee Wee (Dome) Minneapolis, In
2/14, ne
I
Ingle, Red (Village Barn) NYC, Out 2/16,
ne
Ink Spots (Apollo) NYC, 2/18-24, t
J
Jackson, Bull Moose (Riviera) St. Louis,
2/12-19, ne
Jordan, Louis (Thunderbird) Las Vegas,
Out 2/21, h
Jordan, Will (Vanguard) NYC, ne
K
Kaminsky, Max (Jimmy Ryan's) NYC, ne
Kane, Artie (Larry's) Tampa, ne
Kaye, Syd (Track Bar) Brooklyn, N.Y., ne
Keller, Greta (Delmonico's) NYC, h
Kelly Quintet, Claude (Valencia) Chey-
enne, Wyo., ne
Kent, Erwin (St. Moritz) NYC, h
Kent, Peter (New Yorker) NYC, h
L
Lane, Ralph (Pierre) NYC, h
Lester, Larry (Graemere) Chicago, h
Luby Trio, Wayne (El Comido) Rich-
mond, Ind.

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Red, J.C. Set New
Record In 17 Below

Minneapolis—It got down to 17
below here the week that Red Al-
len, J. C. Higginbotham, and their
combo opened at the Dome nitery
in January.

Normally this would freeze out
even the hardest Minneapolitan.
But the Allen-Higginbotham unit
started the week by setting new
attendance records, packing the
spot every night of the week. At
press time, they still were going
strong.

The well-heralded—though heard
in person only on the west coast—
Rainy City Jazz band gets as far
east as St. Paul February 13.

The New Orleans-styled crew
from Seattle has a busy schedule
lined up for the annual St. Paul
Winter Carnival. They play a jazz
concert-dance in the main con-
course of the Union depot the night
they arrive. The next four days
include playing for a musical jam-
boree and three dances.

And a jazz concert tentatively
was scheduled at the University
of Minnesota.

—Jack Tracy

M
Martin, Dave (Cafe Society) NYC, ne
Mayerman Trio, Bernie (Roney Plaza) Mi-
ami, h
MacDonald, Bill (Wonder Bar) Milan, O.,
ne
McGuire, Betty (Sky Club) Chicago, ne
Melba, Stanley (Pierre) NYC, h
Melo-Queens (Casablanca) Akron, el
Miles Trio, Billy (Squire) Sunnyside, L.I.,
N.Y., ne
Miles Trio, Wilma (Gus Stevens) Biloxi,
Miss., el
Mills Brothers (Adams) Newark, N. J.,
2/10-16, t; (Bill Green's) Pittsburgh,
3/4-17, ne
Mole, Miff (Bee Hive) Chicago, ne
Mooney Quartet, Joe (Somerset House)
Riverside, Calif., ne
Munroe, Al (Nestle Inn) Astoria, L.I.,
N.Y., ne
N
Napoleon, Teddy (Hickory Log) NYC, ne
Nelson Trio, Stan (Melody) Ft. Lauder-
dale, Fla., el
Nicoll, Julie (Syracuse) N.Y., h
Nichols, Red (Hangover), L.A., ne
Nye, Jack (Imig Manor) San Diego, h
O
O'Brien & Evans Duo (Willie's) Shebo-
gan, Wis., el
Original Indiana Five (Kiki's) Brook-
lyn, N. Y., ne
Otis, Hal (Sherman) Chicago, h
P
Palmer, Jack (IceLand) NYC, r
Paradise Islanders (Venetian) Kenosha,
Wis., ne
Parker, Charlie (Royal Roost) NYC, ne
Phillips, Flip (Royal Roost) NYC, ne
Phillips Trio, Sonny (48 Club) Pueblo,
Colo., ne
R
Ravens (Royal Roost) NYC, ne
Ribble, Ben (Hofbrau) NYC, ne
Richardson, Bill & George (F.V.W.) Grand
Island, Neb., ne
Roth Trio, Don (Continental) Kansas City,
h
Rusin, Sonny (Pin-Up) NYC, ne
S
Shaw, Milt (St. Regis) NYC, h
Silhouettes (Black Bear) Duluth, Minn.,
h
Skiyarks (Kentucky) Chicago, el
Smith, Johnny (Hickory Log) NYC, ne
Softwinds (St. Moritz) NYC, h
Spanier, Muggsy (Jazz Ltd.) Chicago, ne
Spotlighters (Hickory House) NYC, ne
Struttin' Sam (19th Hole) NYC, ne
Stylists (Skyway) Cleveland, Out 2/20, el
T
Three Brothers (Park Terrace) Brooklyn,
N. Y., ne
Three Sharps (Top Hat) Grand Island,
Neb., ne
Three Stars (Paramount) NYC, t
Townsmen Trio (French Village) Bakers-
field, Calif., ne
Trace, Al (Blackhawk) Chicago, In 3/2, r
Traymon Trio, Dolph (Caro's) Manhattan,
L.I., N.Y., ne
Trio Cloc (Pig Stand) Muncie, Ind., el
Tunemixers (Clover), Peoria, Ill., el
V
Vagabonds (Beachcomber) Miami, ne
Ventura, Charlie (Apollo) NYC, 2/18-24, t
Vonne Vere Trio (Town) Houston, el
W
Wiggins, Eddie (Riviera) Chicago, el
Wysit & Taylor (Wells') NYC, ne
XYZ
Yared, Sol (Three Deuces) NYC, ne
Young, Lester (Blue Note) Chicago, 2/14-
3/13, ne
Zany-acks (Falcon) Detroit, ne

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—After you learn to recognize the diatonic and chromatic intervals, try writing out several melodies by ear. Here is the procedure we suggest. Give yourself a key tone, which will be the key you will write in. Then from that key

tone figure out the first note of the song. Determine every note in the song from this key tone and NOT from the preceding note.

In other words, if you're writing in the key of C, every note of the song should be reckoned from C.

Lots of questions piled up, so we'll devote the remainder of the column to them.

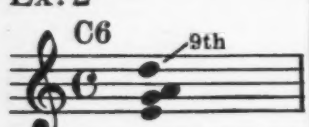
R. M., of Fargo, N. D., has a band consisting of trumpet, trombone, and three saxes. He would like to know how to voice them to get the best sounding clarinet lead effect. Here is the voicing we recommend.

Ex. 1



TENOR F. G. of London, England, gets confused every time the melody of a major chord is the ninth and wants to know how to voice it. We have illustrated it below:

Ex. 2



V. J. S. of Philadelphia, Pa., is curious to know whether the seventh and ninth must be present in voicing 11th and 13th chords. The ninth may be omitted in cases, but you must have the seventh. If you leave it out, you lose the entire effect of the chord.

P. J. of Far Rockaway, N. Y., writes duets for single string guitar in combination with a trumpet or clarinet. His problem is whether to put the guitar on top or on the bottom and whom to give the melody to. As far as we see, it makes no difference. It will sound effective with the guitar on top or bottom and with either instrument playing the melody.

Be careful of the length of your arrangements. In all normal conditions, an arrangement should run approximately three minutes. (Ed. note: Send your questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York, 19. Send self-addressed, stamped envelope for personal reply.)

Streamliners Quartet Sing In 'New Faces'

New York—The Streamliners vocal quartet which recorded behind Vic Damone on *Fraternity* Pin for Decca, and cut its own disc of *Down by the Station*, is being featured in the *New Faces Revue* at the Hotel Plaza.

Group consists of Jim Polack, Bob Swanson, Connie Desmond, and Ian McKechnie.

Phil Saltman

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The Dentist Advises

Chicago—Many musicians who have difficulty in playing a reed or brass instrument do not realize their problems usually can be solved or alleviated when properly approached by a dentist skilled in treatment of dental troubles peculiar to musicians.

Purpose of this column is to acquaint musician readers with the possibility of playing with greater ease through proper dental care.

With this issue, *Down Beat* begins *The Dentist Advises*, written by a competent dentist who is aware of the many problems affecting the efficiency of hornmen and who has had considerable experience in making beneficial corrections.

Dental society ethics bar the use of his name in the column. However, all questions should be sent to *The Dentist Advises*, c/o *Down Beat*, 203 N. Wabash avenue, Chicago, 1. If a personal reply is desired, enclose a self-addressed, stamped envelope, and the doctor will mail you his answer.

Dameron Group Cuts 2 Sides For Capitol

New York—Tadd Dameron cut two sides, tunes written and arranged by himself, as his initial waxing for Capitol.

He used a combo composed of Fats Navarro, trumpet; Kai Winding, trombone; Dexter Gordon, tenor; Cecil Payne, baritone; Kenny Clarke, drums; Diego, bongos; Carlos Vidal, conga drum, and Rae Pearl, vocal. Leader played piano. Titles are *Webb's Delight* and *Casbah*.

Stork Club Sub

New York—Tommy Flood replaced Danny Prine on drums with Sonny Weldon's band at the Stork club.

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| <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Professional Cornet-Trumpet | <input type="checkbox"/> Double Bass | |

Name..... Age.....

Street No..... City..... State.....

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about 11 years; bassist Ralph Han-
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Bob Dayton, about five years, and
saxist Freddy Aune.Other NBC staffers who already
have left are Bobby Stockwell,
trumpet; John Kuhn, string bass
and tuba; and John Blount, clar-
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the move was shifting of emphasis
from AM to television activities,
and the high cost of the latter.Scat Davis Records
Batch For UniversalChicago—Johnny (Scat) Davis
cut his second batch of sides for
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left for a Milwaukee Stage Door
date last month. Session is for Un-
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